COMIC-CON INTERNATIONAL

SAN DIEGO 2004

SHOUT! FACTORY
shoutfactory.com

Dedicated to what you grew up on but never outgrew

1. Freaks And Geeks: The Complete Series [6-DVD set] 2. Slade In Flame [DVD] and Get Yer Boots On: The Best Of Slade 3. SCTV: Volume One [5-DVD set] 4. Crop Circles: Quest For Truth 5. Punky Brewster: Season One [4-DVD set] 6. Johnny Legend Presents: The Complete Weird Cartoons 7. Come See Me: The Very Best Of The Pretty Things 8. Easy Riders, Raging Bulls [2-DVD set] 9. Spike & Mike: Cutting Edge Classics, Unprotected and Full Frontal 10. Superstar: The Life And Times Of Andy Warhol 11. Mayor Of The Sunset Strip: Original Soundtrack 12. Dylan Country
...*plus* look for William Shatner's new album, Has Been (produced by Ben Folds), in October

Meet the cast and creators of *Freaks And Geeks* at Comic-con! Thursday, July 22 at 3pm in Room 6AB
...and drop by the Spike & Mike booth and meet Spike himself!

President's Message

Each year I begin by saying how excited we are that our organization continues to grow and expand. And this year will be no different. This year, however, we have finally maximized use of the entire Convention Center.

Although the Exhibit Hall remains the size it was in 2003, from halls A through G, the previously unused hall H has been turned into a theater. Until this year the largest programming room was Ballroom 20 (on the Upper Level in the newer portion of the Convention Center), which has a seating capacity in excess of 4,000. While CCI will still be utilizing Ballroom 20, this new theater accommodates an additional 6,000+ attendees—no small feat when longtime attendees remember that the first show had only 300 people . . . total.

And while you wander the halls of the center, you can marvel at the fact that while there may be upward of 15,000 people on the huge Exhibit Hall floor at any given time, several thousands more are upstairs taking part in over 600 hours of diverse comic book and popular arts programming.

So please enjoy the show, and remember that none of it could have been accomplished without the dedicated work of so many people throughout the year. And in addition to their work on this show, many also work on our sister San Francisco shows: APE (the Alternative Press Expo) and WonderCon.

And, as always, this event wouldn't be possible without all the "regulars" who return year after year, as well as those first-time attendees. We hope you have as much fun at the show as we've had putting it all together.

John Rogers

President, CCI Board of Directors

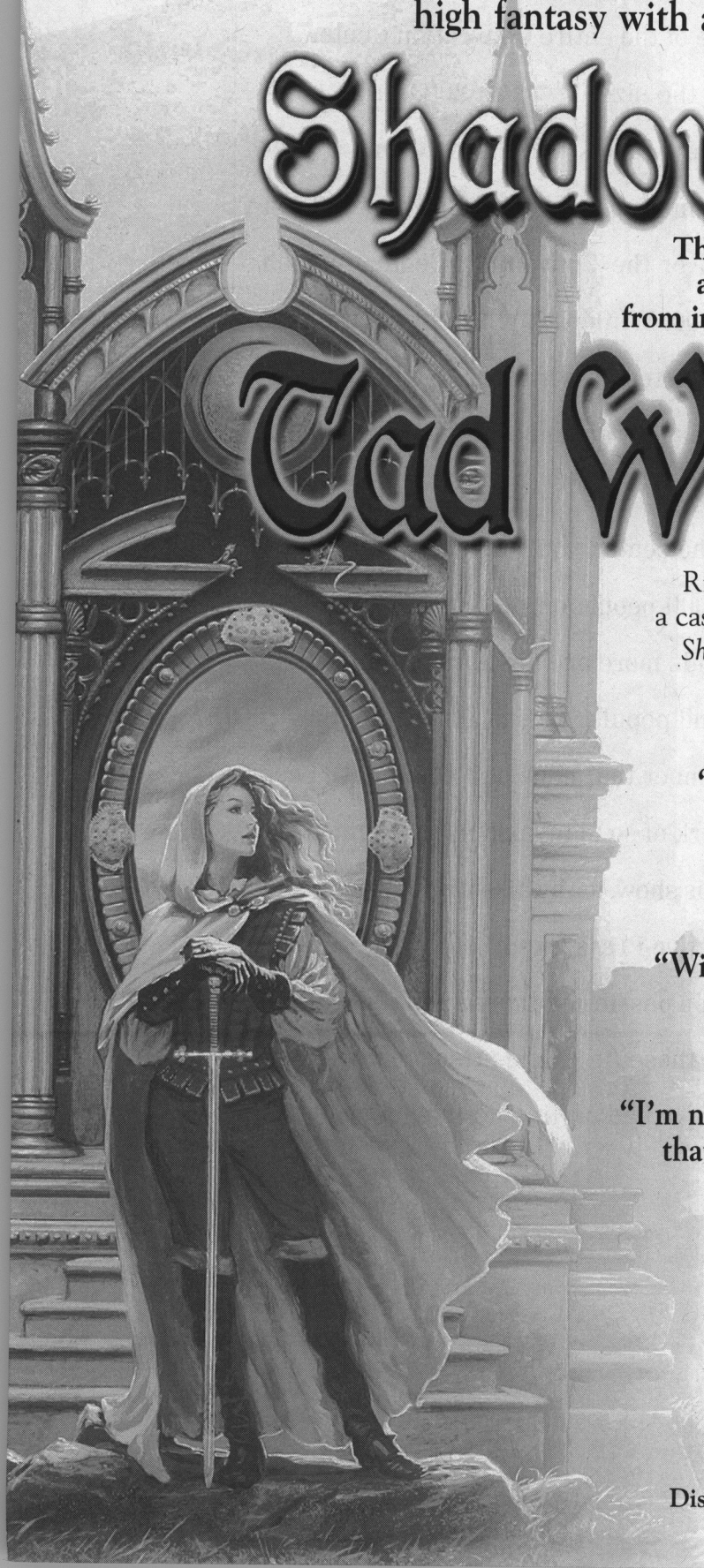
DAW IS THRILLED TO ANNOUNCE THE PUBLISHING EVENT OF THE YEAR

The *New York Times* best-selling author of *Memory, Sorrow and Thorn* makes his grand return to high fantasy with a new epic trilogy...

Shadowmarch

The book that fans have been awaiting for over a decade from internationally acclaimed author

Tad Williams



Rich with detail and exotic culture, and filled with a cast of characters both diverse and three-dimensional, *Shadowmarch* is a true fantasy achievement, an epic of storytelling by a master of the genre.

Praise for the novels of Tad Williams:

"An accomplished and ambitious fantasist."
—San Francisco Chronicle

"Tad Williams's imagination is boundless."
—Publishers Weekly (starred review)

"Williams has a supremely powerful imagination."
—Booklist

"A master storyteller." *—Interzone*

"I'm not sure what Williams will try next, but it's clear that wherever he's going, it's worth following..."
—The Magazine of Fantasy & Science Fiction

Volume 1 available in hardcover, November 2004, from DAW

www.dawbooks.com
www.tadwilliams.com
www.penguin.com

DAW Books, Inc.
Distributed by Penguin Group (USA)

Pick up a free sampler at the convention!

BOARD OF DIRECTORS
President John Rogers
Secretary Mary Sturhann
Treasurer Mark Yturralde

Vice-Presidents
Events Robin Donlan
Exhibits Beth Holley
Operations William Pittman

Directors at Large
Frank Alison
Ned Cato
Dan Davis
Luigi Diaz
Eugene Henderson
Eddie Ibrahim
James Jira

Executive Director Fae Desmond
Director of Marketing & Public Relations David Glanzer
HR/Guest Relations Sue Lord
Director of Programming
Gary Sassaman
Eisner Awards Administrator
Jackie Estrada
Exhibits Manager Justin Dutta
Industry Registration
Maija Gates
Tracy Lomax
Anastasia Hunter
Maryanne Snell
Anna-Marie Villegas

EVENTS
At-Show Newsletter Chris Sturhann
Films John Cassels
Games Ken Kendall
Masquerade Martin Jaquish
Japanese Animation John Davenport
Technical Services Tristan Gates

EXHIBITS
Art Auction/Artists' Alley
Clydene Nee
Art Show LaFrance Bragg
Autograph Area Katherine Forster
Exhibit Floor Manager Andy Manzi
Convention Services Taerie Bryant

OPERATIONS
Archivist Eugene Henderson
Disabled Services Saphora Horinek
Hospitality Suite Mikee Reynante
Logistics Dan Davis
Materials Chief Craig Fellows
Registration
Frank Alison & John Smith
Volunteers Luigi Diaz & Wayne Hyde
Information Coordinators
Bruce & Betty Frankle

SOUVENIR BOOK
Publisher
David Glanzer
Editor
Dan "The Man" Vado
Copyediting
Jackie Estrada
Art Direction
Scott Saavedra (www.saavedra.com)
Cover
Jack Kirby & Michael Thibodeaux
Illustration © 2004 Estate of Jack Kirby & Michael Thibodeaux

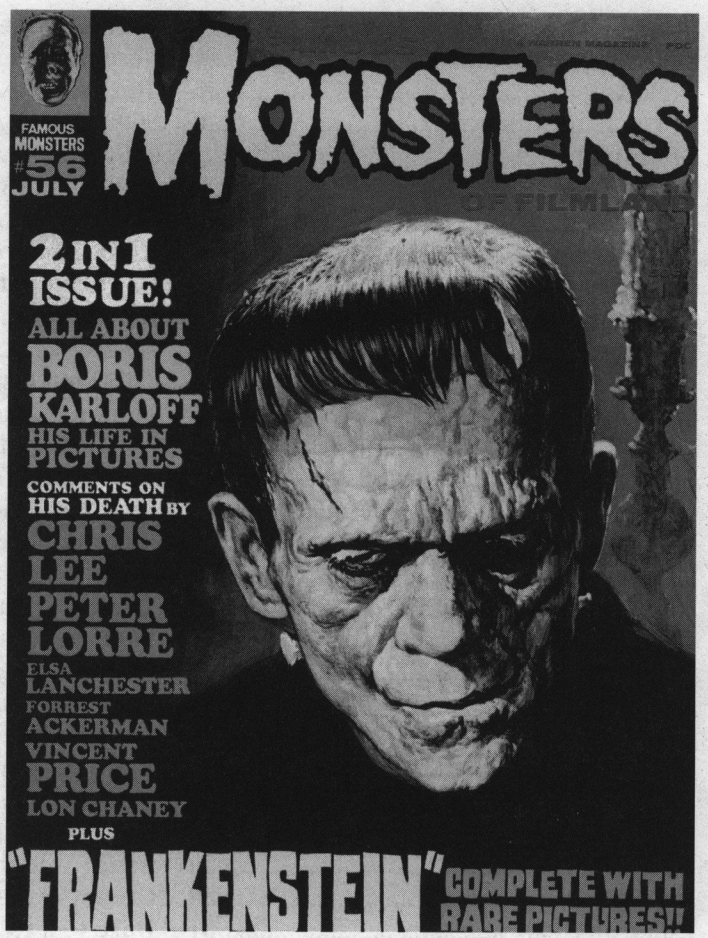
Contents

President's Message 1
Forrest J. Ackerman 4
Jack Adler 5
Kevin J. Anderson 6
Greg Bear 7
Terry Brooks 8
Kinuko Y. Craft 9
Roger Dean 10
Will Eisner 11
June Foray 12
Donato Giancola 13
Dave Gibbons 14
Tom Gill 15
Harry Harrison 16
Sid Jacobson 17
Geoff Johns 18
Bruce Jones 19
Batton Lash 20
Jonathan Matthews 21
Chuck McCann 22
Patrick McDonnell 23
Aaron McGruder 24
Brad Meltzer 25
Mike Mignola 26
Rebecca Moesta 27
Dustin Nguyen 28
Christopher Paolini 29
Bill Plympton 30
Eduardo Risso 31
Mike Royer 32
Stan Sakai 33
Jean Forsyth Schulz 34
Louise Simonson 35
Walter Simonson 36
Jeff Smith 37
Frank Springer 38
Romeo Tanghal 39
Richard Taylor 40
Tim Thomerson 41
Craig Thompson 42
Adrian Tomine 43
John Totleben 44
Serena Valentino 45
Jim Warren 46
2003 Eisner Award Recipients 49
2004 Eisner Award Nominees 50
Will Eisner Comic Industry Awards Hall of Fame 52
Inkpot Award Winners 56
Bob Clampett Humanitarian Award 58
Russ Manning Promising Newcomer Award 58
The Timeless Jack Kirby 60
Meeting King Kirby at Comic-Con 61
An Apology to the Kirby Crowd 62
Jack Kirby Gallery 64
Long Live the King of the Monsters 68
Godzilla: King of My Heart 69
Godzilla Gallery 70
Tarzan & Buck Rogers Gallery 81
Popeye, the Superlative Comic Strip Character 93
Popeye, From Mexico 96
Popeye Gallery 97
Bob Clampett: Fighting the War with a Grin 105
Bob Clampett Gallery 107
Usagi Yojimbo Gallery 109
Creepy Gallery 121
Dare to Explore! Or, How I Came to Read Wolff & Byrd 126
Wolff & Byrd Gallery 128
35 Years of Comic-Con in San Diego: What an Enjoyable Ride! 130
CCI 35th Annual Gallery 132
Hellboy Gallery 137
Flaming Carrot Comics: 25 Years of Madness 157
A Bob Burden Photo Parade 159
Celebrations Gallery 160
In Memoriam 167

Comic-Con International: San Diego Souvenir Book is published by Comic-Con International, a non-profit educational corporation dedicated to creating awareness of and appreciation for comics and related popular arts forms, primarily through the presentations of conventions and events that celebrate the historic and ongoing contribution of comics to art and culture. All material, unless otherwise noted is © 2004 Comic-Con International and may not be reproduced without permission. All other artwork is TM & © 2004 by respective owners. Printed in Canada.
www.comic-con.org

Black Panther, Odin, Dr. Doom, Fantastic Four, Galactus, Silver Surfer, X-Men, Captain America, Thor, Hulk, & Iron Man are TM & © 2004 Marvel Characters, Inc. Darkseid, Mister Miracle, & Demon TM & © 2004 DC Comics. Captain Victory TM & © 2004 the Estate of Jack Kirby. Phobos and His Galactic Bounty Hunters TM & © 2004 Genesis West/Jack Kirby Properties

Forrest J. Ackerman



Born Forrest James Ackerman on November 24, 1916 he is also known as Mr. Science Fiction, The Acker-monster, 4SJ, 4E, Forry, Dr. Acula, and, perhaps most appropriately, Mr. Sci-Fi (after all, he coined the term Sci-Fi in 1954). His appreciation for works of the imagination began early. In 1929 he founded The Boys Scientifiction Club ("at that time female fans were as rare as unicorn's horns") and contributed to the first issue of the first science fiction fanzine, *The Time Traveller*, in 1932.

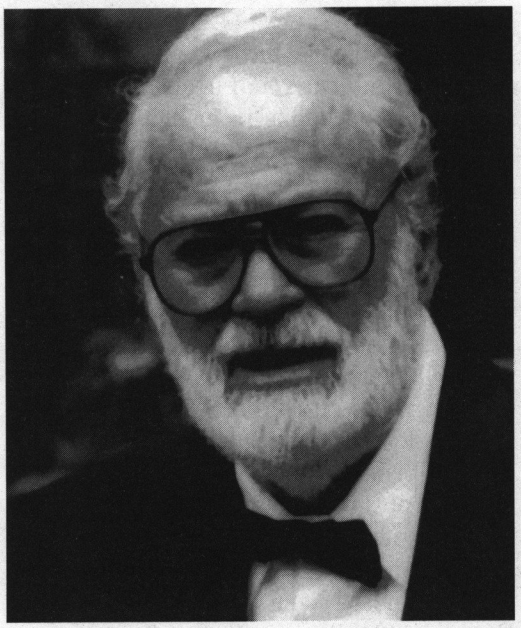
He launched his career as a literary agent in 1948 with a client list that would grow to include Hugo Gernsback, L. Ron Hubbard, and A. E. van Vogt. As a writer Ackerman worked on some 50 stories, including the world's shortest (it's one letter long). He has also been featured as an actor—usually in cameos—in dozens of movies such as *The Howling* and *Amazon Women on the Moon* and in a music video (Michael Jackson's Thriller).

Ackerman hooked up with James Warren in 1957 to develop what began as a one-shot publication, *Famous Monsters of Filmland*. From 1958 to nearly the magazine's 25th anniversary issue, Ackerman made entertaining and informative use of his vast collection of monster, fantasy, and science fiction movie and television stills.

It is his astounding accumulation of not just photos but thousands upon thousands of props, costumes, posters, art, and books that may be his greatest legacy. And it's one that he has gladly shared. Visitors to his collection can be as interesting as the collection itself. Among his many guests have been Bela Lugosi, Vincent Price, Vampira, Ray Harryhausen, Gene Roddenberry, and Fritz Lang.

FORREST J. ACKERMAN'S LEGENDARY MAGAZINE, *FAMOUS MONSTERS OF FILMLAND*. © WARREN PUBLICATIONS

Jack Adler



I was born in Brooklyn on April 16, 1918 to parents who came from Austria. Around the age of six I started to draw and found it easy and pleasurable. One day, my teacher asked me to bring my mother to school and she told my mother that I was a talented artist. I am not sure that my mother understood the importance of that—or that it had any meaning to her. I did a great deal of drawing and carving in Ivory soap, as the paper (used for butter) and soap were both available in the grocery store my parents owned.

My first lessons in art were in high school, where I met Sol Harrison, who eventually became president of DC Comics. I was accepted at Brooklyn College at age 15 and was enrolled as a fine arts major. To get all the art courses, I wanted, I attended Hunter College and NYU. I received a B.A. degree from Brooklyn College with a major in fine art.

After graduating, I was working in the garment district, pushing a cart and earning $14 a week, when I heard of a job opening at National Periodicals, painting in on metal plates at $6 a week. I accepted quickly! My first job was working on printing plates for Superman in his first appearance.

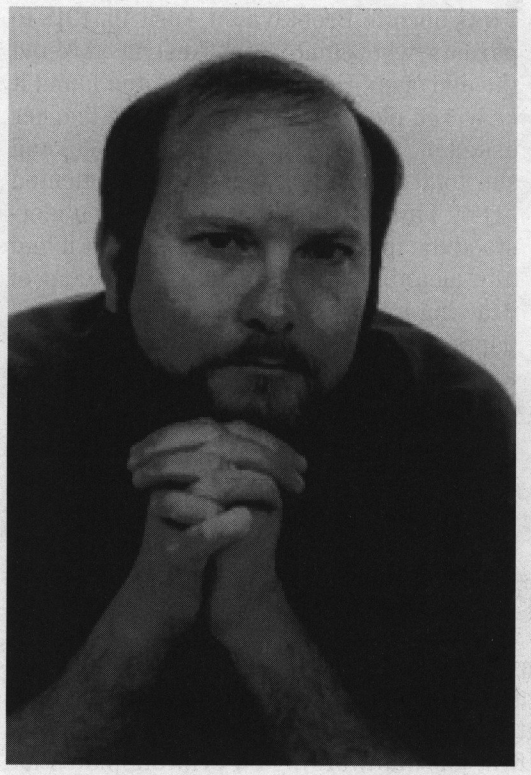
I was fortunate to be in the right place at the right time. The method for making printing plates was archaic. It was at this point that I was responsible for developing the system that made it possible to make 64-page comic books, something that was not possible with the method used at the time.

I took over the entire system of color reproduction and also developed other ways of doing covers, including the wash-in-drawing system and combining photos and artwork, as in many of the *Shazam* covers.

For several years Sol Harrison, Ed Eisenberg, Jerry Serpe, and I had an art agency called Artcolor Associates, supplying art and separations to DC and the trade in general. During this period. I was also working as a freelance artist and worked with Murphy Anderson on many firsts (such as the cover for the first issue of *Ms.* magazine). I did a great deal of color for *National Lampoon,* and together with my good friend Murphy won the Art Directors Award—he for the art, me for the color in the CBS book *Fat Albert.*

After retirement, I was offered a position as clinic administrator for the Morton Prince Institute for Hypnosis, an organization doing experimental hypnosis. I did that for many years. I was also their art director. I have become skilled in hypnosis through study at this organization. I am looking for other fields to conquer.

Kevin J. Anderson



In less than a decade, 30 of Kevin J. Anderson's novels have appeared on national and international bestseller lists; he has 16 million books in print in nearly 30 languages. He has won or been nominated for numerous prestigious awards, including the Nebula Award, Bram Stoker Award, the SFX Reader's Choice Award, the American Physics Society's Forum Award, and New York Times Notable Book.

Anderson is currently writing prequels to Frank Herbert's Classic SF novel *Dune*, co-authored with Herbert's son Brian. The first book, *Dune: House Atreides.* became a #1 international bestseller and was voted Book of the Year by the members of the Science Fiction Book Club. All four subsequent prequels have also been bestsellers, with the most recent, *Dune: The Machine Crusade* (September 2003) peaking even higher on the lists.

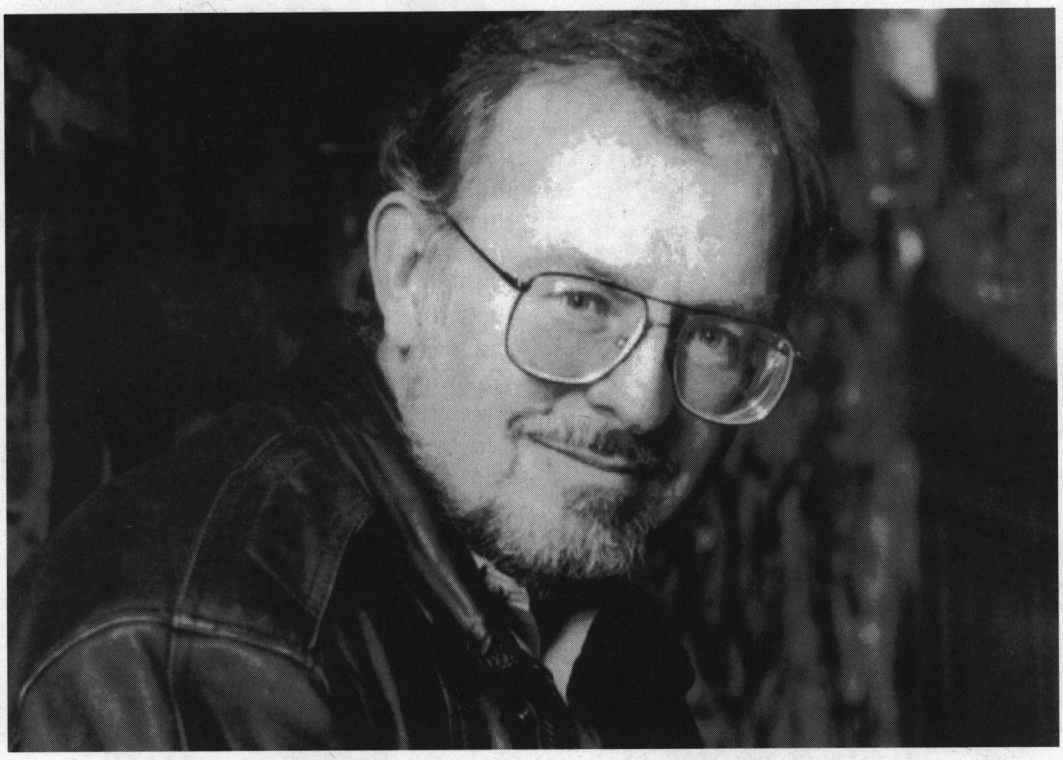
Anderson's Star Wars Jedi Academy trilogy became the three top-selling science fiction novels of 1994. He has also completed numerous other projects for Lucasfilm, including the 14 volumes in the bestselling and award-winning Young Jedi Knights series (co-written with his wife, Rebecca Moesta). His three original Star Wars anthologies are the best-selling SF anthologies of all time.

Anderson is the author of three hardcover novels based on *The X-Files*; all three became international bestsellers, the first of which reached #1 on the London Sunday Times. *Ground Zero* was voted Best Science Fiction Novel of 1995 by the readers of *SFX* magazine. *Ruins* hit the New York Times bestseller list, the first X-Files novel ever to do so, and was voted Best Science Fiction Novel of 1996.

Anderson has written numerous bestselling comics and graphic novels, including Star Wars and Predator titles for Dark Horse, X-Files for Topps, and Star Trek for DC/WildStorm. He is currently writing a six-issue *Justice Society of America* series for DC, an original 96-page graphic novel for WildStorm based on his *Saga of Seven Suns* science fiction epic, a manga graphic novel for IBooks with artist Alex Nino, and with his wife Rebecca Moesta, a four-issue comedy story for IDW, *Grumpy Old Monsters.*

In 1997, during a promotional tour for his comedy/adventure novel *Ai! Pedrito!*, Anderson set the Guinness World Record for Largest Single-Author Book Signing. He is at work on the fourth volume of *The Saga of Seven Suns.* Other recent novels are a "fantastic historical," *Captain Nemo*, and a complex science fiction book, *Hopscotch.* His thriller *Ignition*, written with Doug Beason, has sold to Universal as a major motion picture.

Greg Bear



Greg Bear is the author of over 30 books, which have been translated into 17 languages. He sold his first short story to *Famous Science* when he was 15 years old and has been a full-time writer ever since. He is the recipient of two Hugos and five Nebulas for his fiction. His critically acclaimed *Darwin's Radio* won both the 2000 Nebula Award for Best Novel and the 2000 Endeavor Award; it was chosen by *Publishers Weekly* as one of the Best Books of 1999. His entry into the *Star Wars* universe, *Star Wars: Rogue Planet,* became a *New York Times* bestseller.

Bear has contributed articles on science and culture to newspapers and magazines around the world, touching on subjects ranging from human cloning to the *Voyager* planetary encounters. As a speaker, he has traveled around the nation, as well as to New Zealand and Japan, addressing students and teachers; aerospace, computer, Internet, library, and biology conferences; Microsoft employees; and law enforcement officers at the FBI Academy in Quantico, Virginia.

Greg has served as a science consultant to PBS Channel WNET-13 in New York and worked as science and speculation adviser for the pilot episode of Steven Spielberg's Amblin Entertainment television production *Earth 2.* Since 1983, Greg has also served on the National Citizens Advisory Council on Space Policy, a private group consisting of military specialists, scientists, engineers, astronauts, and writers, all of whom are working with NASA to help determine the future of commercial space.

He has appeared in science roundtables on NPR's *Talk of the Nation* and has provided frequent on-air guest commentary for NPR, CNN*fn*, the Discovery Channel, A&E, BBC & BBC 4 TV, ITN, BBC Radio, and NHK in Japan.

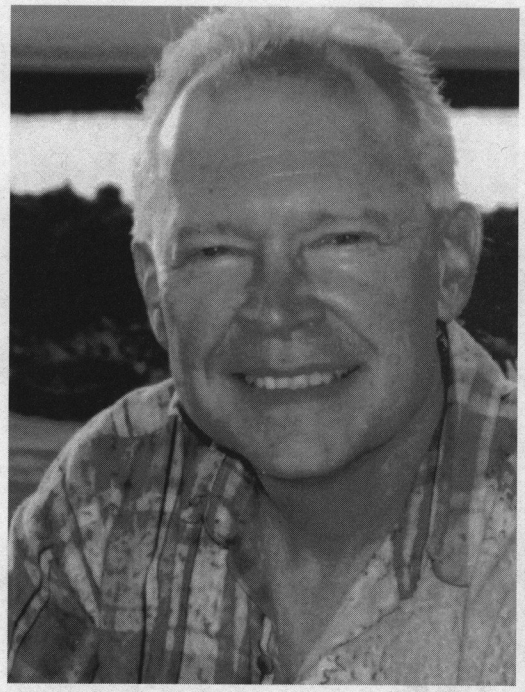
Greg has also worked as a book illustrator and was a founding member of Association of Science Fiction Artists. He served as president of the Science Fiction Writers of America between 1988 and 1990. Greg lives in the Seattle area, and is married to Astrid Anderson Bear; they are the parents of two children, Erik and Alexandra.

His most recent book for Del Rey is *Dead Lines.*

A San Diego native, Greg has the distinction of having worked on the first Comic-Con committee back in 1970.

Terry Brooks

Appearance Courtesy Del Rey Books



Terry Brooks was born in Sterling, Illinois, where he spent a great deal of his childhood and early adulthood dreaming up stories in and around Sinnissippi Park, the very same park that would eventually become the setting for his bestselling Word & Void trilogy. He received his undergraduate degree from Hamilton College, where he majored in English Literature. He went on to get his graduate degree from the School of Law at Washington & Lee University and became a practicing attorney for many years.

Always fond of fantasy and science fiction, Terry published his first novel, *The Sword of Shannara,* in 1977. Discovered in the slush pile by publishing legend Lester del Rey, the book went on to become the first work of fiction ever to appear on the *New York Times* Trade Paperback Bestseller List, where it remained for over five months. The *Elfstones of Shannara* followed in 1982, and *The Wishsong of Shannara* in 1985.

After publishing his first three Shannara novels, Terry knew that writing was not only his life's ambition but that he might actually be able to make a living with it as well. He closed his law practice, moved to Seattle, and devoted all his free time to writing.

In Seattle, Terry started the new Landover series with the bestselling *Magic Kingdom for Sale—Sold!*, which was followed by four additional titles in the series, and then several more titles in the Shannara series.

One of Terry's great idiosyncrasies is that he gets restless writing in one series for too long. He likes to take time off from a project so he can allow himself to explore new ideas and later come back to an older series recharged and with more meaningful storytelling. Thus, during a break from both the Landover and Shannara series, Terry started a project that he'd been thinking about for several years: a darker, more contemporary fantasy set in a town similar to the Illinois hometown he grew up in. The result was Terry's critically acclaimed 1997 novel *Running with the Demon,* Book One of the Word & Void Trilogy, which was followed up by two sequels, *A Knight of the Word* and *Angel Fire East.* In May 1999, while working on the Word & Void Trilogy, Terry—a longtime Star Wars fan—was approached by George Lucas to write an adaptation of *Star Wars: Episode I The Phantom Menace.*

Last year, Terry published his first work of nonfiction, *Sometimes the Magic Works: Lessons from a Writing Life,* a book of reflections, stories from 26 years of being a professional novelist, and advice for those just getting started. Terry also teaches annually at the Maui Writers Conference & Retreat and lectures extensively on writing.

The High Druid Of Shannara: Tanequil is Terry's 24th novel; he has sold over 25 million copies of his books and is published worldwide. He and his wife Judine journey back and forth between their homes in Hawaii and the Pacific Northwest.

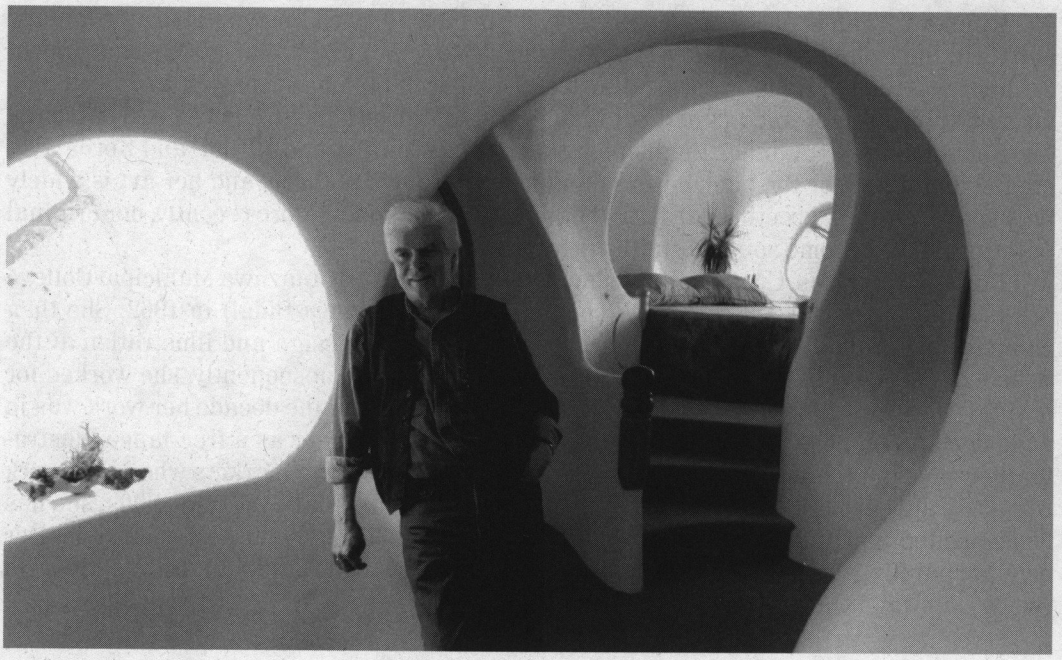
Kinuko Y. Craft

Appearance Courtesy Duirwaigh Gallery

Kinuko Y. Craft is one of the most widely respected and well known illustrator/fantasy artists in the United States today. Over her nearly 40-year career, she has become known for her meticulous attention to detail, careful research of subject matter, and deep love for and knowledge of fine art and art history. Her children's picture books are currently distributed in the USA, other English-language countries, Europe, China, and Korea. She creates paintings for the book covers of many well-known authors, and her art is widely licensed on posters, greeting cards, and other consumer goods. More recently, her original paintings have become sought after by private collectors.

Born in Japan, Ms. Craft graduated with a BFA from The Kanazawa Municipal College of Fine and Industrial Art (known in Japan as The Kanazawa Bidai) in 1962. She then came to the United States, where she continued studies in design and illustration at the School of the Art Institute of Chicago for a year and a half. Subsequently, she worked for several years in well-known Chicago art studios. By the end of the decade her work was in wide demand and she had begun her long and successful career as a free-lance illustrator. For most of this time she worked in editorial and advertising markets where her work regularly appeared in national magazines and newspapers. Since the mid 1990s, she has concentrated on children's picture books, fantasy book jackets, and poster designs. Her original paintings and prints are available through Duirwaigh Gallery in Atlanta, Georgia (www.DuirwaighGallery.com).

Roger Dean



Roger Dean is an internationally recognized artist and designer whose evocative and visionary images with associated graphics, logos, and lettering created a new genre of work. Made popular through the medium of album covers and posters, his work has sold in excess of 60 million copies worldwide.

Born in Ashford, Kent, England, Roger studied at the Industrial Design Department at Canterbury School of Art, leading to a National Diploma of Design. Initially he studied silversmithing and then furniture design.

In 1965 he joined the Royal College of Art Furniture School, where he made the Sea Urchin Chair, which was exhibited at the Design Centre in the Haymarket, where it became the focus of media attention for some time. Roger graduated in 1968 and continued to live and work in London. He designed seating for Ronnie Scott's Jazz Club and produced his first record cover (for a group called Gun), the beginning of an ongoing collaboration between Roger and other musicians. In 1971 Roger produced the first Osibisa album cover, which attracted a lot of attention to his work as an album cover designer, and late in that same year he designed his first album cover for Yes.

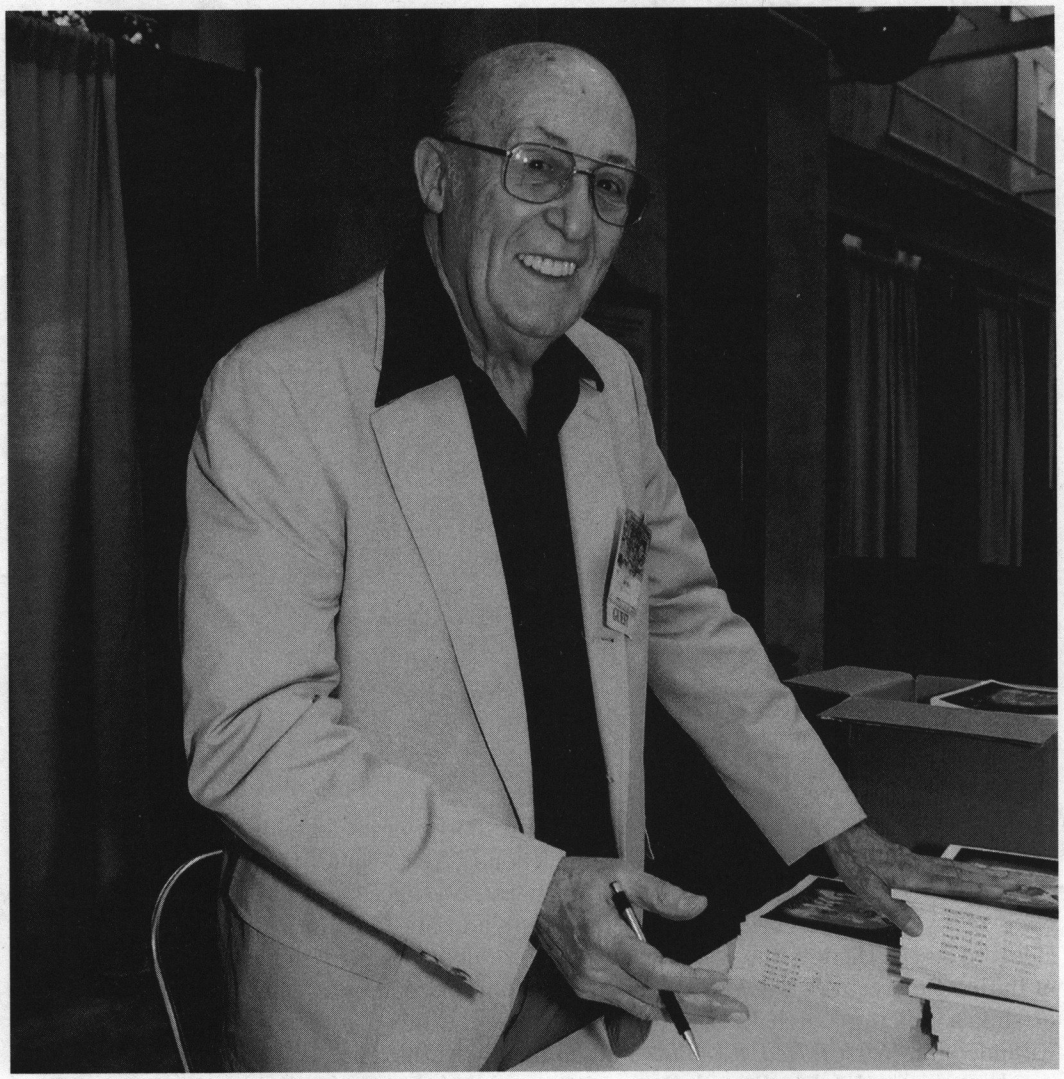
In 1975 Roger and his brother Martyn set up their own publishing company which published his books *Views* and *Magnetic Storm. Views* was a lavish portfolio of an already substantial body of work that Roger had produced in the short period of time since graduating from the Royal College. Published in 1976 under the Dragons Dream imprint, *Views* went straight to number one on bestseller lists and went on to sell over a million copies.

Following the success of *Views, Album Cover Album* was published under the auspices of a sister company, Paper Tiger. *Album Cover Album,* a visual history of record covers was another hugely successful large-format, lavishly illustrated book produced and sold at an affordable price.

Throughout the rest of the 1980s and the 1990s Roger was involved in a number of innovative ventures, from architectural design projects to computer simulations, in addition to his painting and album cover work.

The turn of the twenty-first century found Roger working on a set of limited-edition screen prints. The finished prints together with some original paintings were exhibited in both America and the UK: at the San Francisco Art Exchange; Grant Gallery, New York; Image Maker's Gallery, Philadelphia; and Cork Street Gallery, London.

Will Eisner



Will Eisner is universally acknowledged as one of the great masters of comic book art. Born in 1917, he studied under anatomist George Bridgeman and painter Robert Brachman before finding his true vocation as a cartoonist during the late 1930s. After a successful career as a packager of comic books for various publishers, he concentrated on a weekly newspaper comic book insert. *The Spirit,* which was syndicated worldwide for a dozen years and influenced a generation of young cartoonists.

When the comic book industry began to fade in the early 1950s, Eisner devoted himself to the then-unique field of educational comics. Among these projects were a monthly technical manual, published by the United States Army for over two decades, and teaching material for schools.

In the mid-1970s, Eisner returned to his first love—storytelling with sequential art. In 1978, he wrote and drew the pioneering graphic novel *A Contract with God.* Since then he has produced 16 other graphic novels, satirical and serious, including *The Dreamer, To the Heart of the Storm, Dropsie Avenue, Last Day in Vietnam, The Name of the Game,* and last fall's acclaimed *Fagin the Jew.* DC Comics is currently reprinting the entire *Spirit* series in hardbound book form.

Eisner has also written two classic works on creating comics: *Comics and Sequential Art* and *Graphic Storytelling.*

The Will Eisner Comic Industry Awards have been given out in his name since 1988.

June Foray

Called the First Lady of Cartoon Voices, June Foray is as legendary as the producers with whom she's worked: Walt Disney, Chuck Jones, Tex Avery, Friz Freleng, Water Lantz, Hanna and Barbera and Jay Ward. Working in radio, stage, TV, and film, she was put under contract by Capitol Records to record children's albums with Mel Blanc and Stan Freberg. Heard by Walt Disney, she was hired to be the voice of Lucifer the cat in *Cinderella* and of Indian Squaw in *Peter Pan*. Warner Bros. appreciated her talent, hiring her for dozens of shorts, voicing Witch Hazel, Tweety's Granny, Cindy Lou Who in *The Grinch*, Jane Kangaroo in *Horton Hears a Who,* and many other Chuck Jones projects.

Foray voiced Jokey Smurf, Grammi Gummi, Magica De Spell and Ma Beagle (*Duck Tales*). She reprised her Granny in the *Sylvester and Tweety Mysteries* and in the video feature *Tweety's High Flying Adventure* and also in the Rhino records of songs from the same feature. Her voices are heard in other features *Phantom Tollbooth, Thumbelina, Treasures of the Lost Lamp, Who Framed Roger Rabbit Space Jam*, and *Looney Tunes Back in Action.* She is Grandma Fa in Disney's *Mulan,* for which she received a Grammy nomination for her read-sing-along CD. (2003)

Most of all, people identify Foray as Rocky the Flying Squirrel, Natasha, Nell, fairy godmothers, witches, and Brooklyn princesses on Bill Ward's *Bullwinkle* series, as well as voices on other Ward shows.

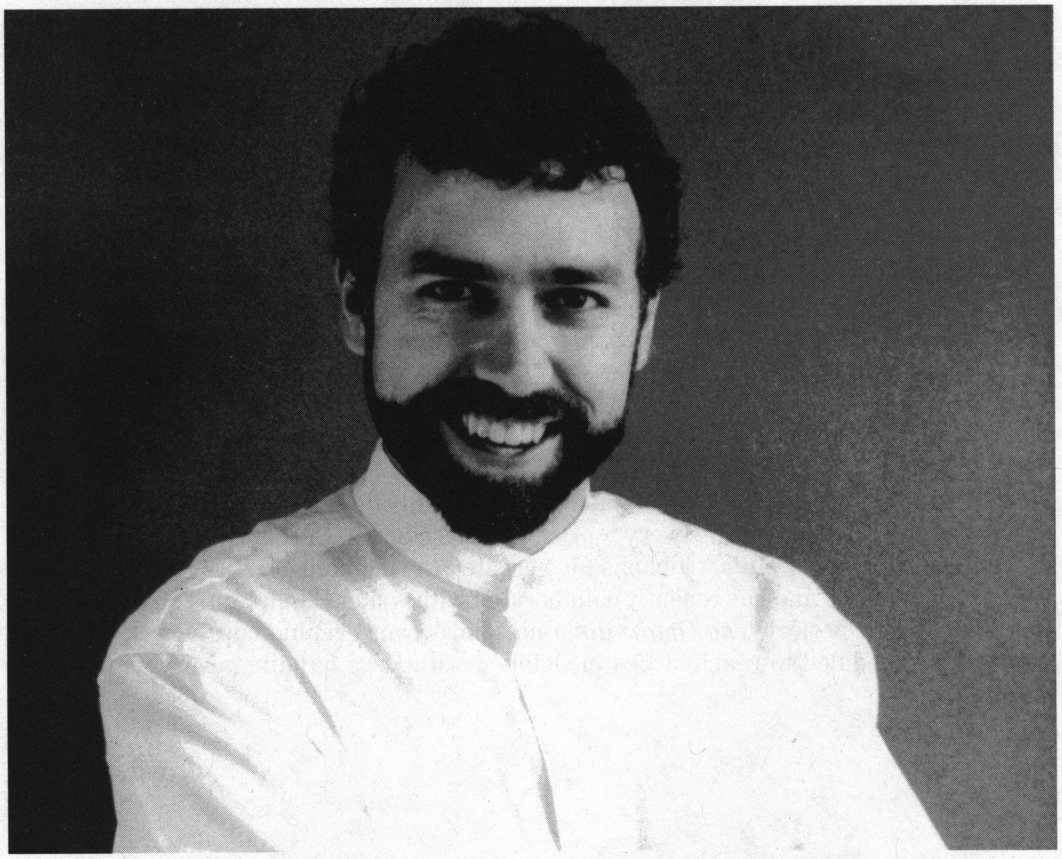
June Foray is writer and narrator on the CD *Tall and Small Tales* for children, and she garnered a Festival Director's award for writing, producing, and narrating the animated short *You Can't Teach an Old Dog New Tricks.*

She is proud of the June Foray award by ASIFA Hollywood for her contribution to animation. Also, as part of a tribute to Jay Ward, she was honored at the Museum of Television and Radio in New York.

Foray is on the Board of Governors of the Academy of Motion Picture Arts And Sciences, where she chairs the Student Academy Awards and co-chairs the Short Films and Feature Animation Branch. She also serves on the International Board of Women in Animation.

She was honored with a star on the Hollywood Walk of Fame in July 2000.

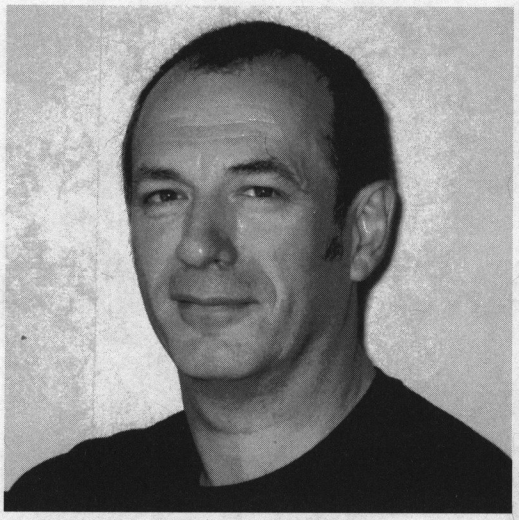
Donato Giancola



As one of the most innovative and talented artists working in the illustration field today, it is no wonder Donato Giancola has garnered scores of awards for his unparalleled science fiction and fantasy paintings. LucasArts, DC Comics, *National Geographic*, Wizards of the Coast, *Playboy*, and The Scifi Channel are just a few of the beneficiaries of his labors.

From tour-de-force covers for *The Hobbit* and *The Lord of the Rings* to art for *Star Wars Galaxies,* Donato has continued to inspire artists and fans alike with his draftsmanship and masterly techniques.

Dave Gibbons

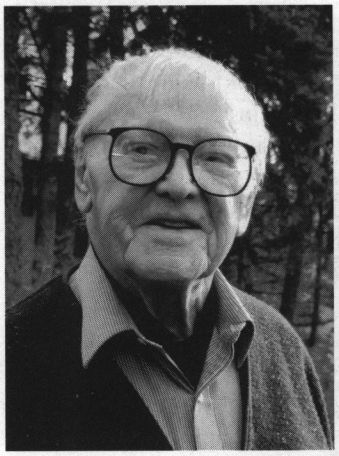


Dave Gibbons began his comics career in 1973, contributing to Britain's *2000 AD*. The native Brit illustrated such renowned strips as *Harlem Heroes*, *Dan Dare,* and *Rogue Trooper* for that publication. Gibbons also worked on the popular *Doctor Who* strip and, in 1982, began his long association with DC Comics, drawing *Green Lantern*. Since then he has both drawn and written many of their major characters, including Superman and Batman.

In 1986 Gibbons and writer Alan Moore produced the landmark *Watchmen* series for DC, which has been collected into one of the best-selling graphic novels of all time. The highly influential work has won numerous awards and is on virtually every top-ten list of the best U.S. comics publications.

With writer Frank Miller, Gibbons also created the ongoing *Martha Washington* series for Dark Horse and has recently collaborated with writer Garth Ennis on a World War II story. His new project, *The Originals* a new hardcover graphic novel for DC's Vertigo imprint, is scheduled to reach stores in October, with Dave handling every aspect of its creation.

Tom Gill



Tom Gill's first illustration work was for the *New York Daily News,* where he made the first map of the Pearl Harbor attack in 1941. He left the *News* in 1946 for the *Herald Tribune* to draw own comic strip about a NYC cab driver. He later worked on staff at the *New York Times.*

As a freelancer, he drew a variety of Golden Age comic books, including war, love, and sports titles. He is perhaps best known for drawing the *Lone Ranger* comic books for 20 years and its spin-offs, *Hi-Yo Silver* and *Tonto.* He also illustrated children's books for Golden Press and Simon & Schuster.

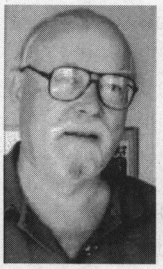
Gill says, "I am most pleased that throughout my career I have been able to help others as initial faculty and administration at School of Visual Arts. For 54 years I have taught over 2600 students, many now NCS members and leaders in advertising, TV, and publishing fields."

Gill traveled with National Cartoonists Society Armed Forces shows worldwide and served as vice president of NCS twice, as well as membership and vet affairs chair. He was awarded the Silver T Square in 1964 and won the Reuben comic book category in 1970. In 2001 he was given 50 Year Membership Recognition and received the first NCS Volunteerism Award.

Now in his early 90s, Gill is still teaching in Westchester and Dutchess Community colleges in New York. He has two children. three grandchildren, and two great-grandchildren.

TOM GILL PANEL FROM *LONE RANGER* #65

Harry Harrison



Harry Harrison was born in 1925 in Stamford, Connecticut, where he spent the first two years of his life. His family then moved to Brooklyn, and a few years later settled in Queens, where Harry grew up and went to school.

Being an only child, and solitary by nature, Harrison preferred to spend his free time reading pulp magazines: war titles, railroad stories, *Doc Savage, Operator 5, The Spider,* and—best of all—science fiction. Harrison's interest in science fiction led him into fandom at the age of 13, when he wrote his first letter to an SF magazine. He was a founding member of the Queens chapter of the Science Fiction League.

After graduating from Forest Hills High School in 1943, Harrison served in the U.S. Army Air Corps. He was discharged in February 1946 and spent several months trying to figure out what he wanted to do. That fall he began an art course at Hunter College in New York City, where he became a student of noted American painter John Blomshield. Harrison left the class, but continued to study privately under Blomshield for two years. At the same time, he attended the Cartoonists and Illustrators School, taking advantage of the G.I. Bill of Rights. Burne Hogarth was Harrison's first instructor, and he met many artists who were to become well known in the comics field, including Wally Wood:

"In art school I teamed up with Wally Wood, and you'll see a lot of old comics signed Harrison-Wood. Wally and I worked together for years, we started in school, selling our stuff, and goodness knows which magazines we worked for: there were 650 titles a month in those days, things like *Captain Rocket* and *Rangeland Romances.*"

After leaving art school, Harrison set up his own comic book "factory": "We had a little studio. Wally and I worked there; Roy Krenkle was our assistant— he did a snazzy background for one panel on each page and erased the pencils. Al Williamson used to work in that studio a little bit. We used to have a nude model once a week. Frank Frazetta came round, other artists. We were in the middle of Manhattan, so we could all meet there."

His illustration work for science fiction magazines gained him membership of the Hydra Club, which was attended by science fiction professionals including Isaac Asimov, Fredric Brown, Theodore Sturgeon, Lester del Rey, L. Sprague de Camp, Horace Gold, and numerous others. Harrison sold his first a short story, "Rock Diver," to fellow Hydra Club member Damon Knight, for *Worlds Beyond.*

Harrison's move from "Harry the Artist" to "Harry the Writer" was to be a gradual one. In the early 1950s, Harrison and Wood split up and he became a comics packager, editing comics, publishing them, and writing some of the scripts. He was responsible for three titles a month: *Girls' Love Stories, Beware,* and *Nuts.* For each he drew the cover and produced a two-page filler, and in case of the romance comic he also wrote a letters page, offering advice for romance seekers under the name "Barbara Miles."

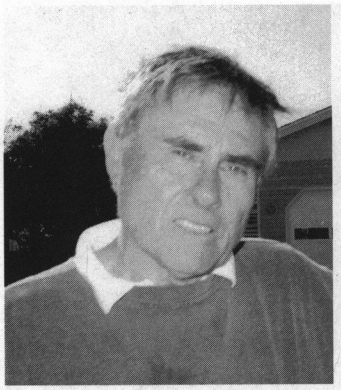
From comics Harrison drifted into editing magazines, with such titles as *Science Fiction Adventures, Fantasy Fiction, Rocket Stories, Sea Stories,* and *Private Eye.* He also continued to write short science fiction stories, using the knowledge he'd gained from discussions with writers in the Hydra Club. In 1956, having enough money saved, he quit work for life as a freelance writer. In 1957 he hooked up with artist Dan Barry and became the scripter for the *Flash Gordon* newspaper strip, a gig that helped pay the bills for the next ten years.

On August 1957, in his seventh published short story, Harrison introduced a character with whom he will forever be associated: James Bolivar "Slippery Jim" diGriz, eponymous hero of "The Stainless Steel Rat."

The first part of Harrison's first novel, *Deathworld,* appeared in the January 1960 issue of *Astounding,* bringing in a hefty paycheck. Harrison and his wife and two kids took the opportunity to move to Denmark for the next seven years, then moved back to the States and lived in Imperial Beach, in south San Diego County, for "God knows how many

Continued on page 47

Sid Jacobson



Sid Jacobson's career has included successful years as an editor, songwriter, novelist, corporate officer and administrator, and writer for TV, comics, humor books, and sports magazines. Much of this work has been devoted to children- and teen-oriented media.

Currently, he is editor-in-chief of C/A Custom Publishing, for which he has produced publications for Disney, ABC, Toys R Us, MGM, Warner Bros., The Los Angeles Dodgers, USA Films, Turner Publications, Safeway Stores, The Yogi Berra Museum, and many others. He is also a consultant for Classic Media, the present owners of the Harvey characters, and keeps an office in West Los Angeles.

Jacobson held positions at Harvey Comics during all its phases, having been the managing editor of the company for long years in New York City and, years later, editor-in-chief of the Los Angeles version of the company. During his years at Harvey, he and Warren Kremer created Richie Rich and all the subsidiary characters of that feature. He and Kremer also redesigned Casper the Friendly Ghost and created the subsidiary characters of The Ghostly Trio, Wendy, Spooky and Nightmare. In addition, he and Kremer created such Harvey favorites as Hot Stuff and Little Lotta.

Between his two Harvey stints, he worked seven years as an executive editor at Marvel Comics, where he created their children's comics line. During that time, he oversaw such features as *Alf, Heathcliff, Mighty Mouse, Damage Control, Muppet Babies, The Ewoks,* and*The Care Bears.* Reunited with Kremer and artist-writer Lennie Herman, the trio created such characters as Top Dog, Planet Terry, and Royal Roy.

Jacobson was also the creator and editor of *Superstar Sports* and *Team* magazines during the 1970s, the first kid-oriented sports magazines ever published.

As a hit and award-winning songwriter, Sid wrote the lyrics to more than a dozen Top Forty songs, along with producing several of them with partners Lou Stallman and Jimmy Krondes. These hits included "At the End of a Rainbow (Earl Grant), "A Boy Without a Girl" (Frankie Avalon), "Warm" (Johnny Mathis), "Don't Pity Me" (Dion and the Belmonts), "Yogi" (Ivy Three) and "I've Come of Age" (Billy Storm).

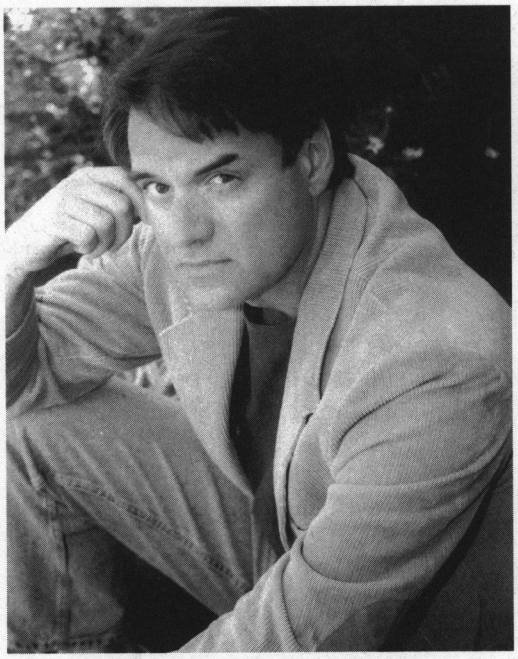
Jacobson's novels have been published by St. Martin's Press, Pocket Books, and Lancer Books, and he has just completed a biography of the great Dodger ballplayer of the 1940s Pete Reiser. His novel *Streets of Gold* was selected by *Publishers Weekly* as a book of the week.

Geoff Johns

A native of Detroit, Michigan, Geoff Johns attended Michigan State University and studied media arts, screenwriting, film production, and theory. After graduating, Geoff moved to Los Angeles, where he made a lucky phone call and got a job as an intern for Richard Donner. He then went on to become Donner's assistant for almost four years on *Conspiracy Theory* and *Lethal Weapon 4*. During that time, he began writing comics, beginning with his favorite title, *Stars and S.T.R.I.P.E.*, which he created for DC. Eventually, writing turned into a full-time career.

Geoff has written *The Flash*, *Teen Titans*, *JSA*, *Hawkman*, *JLA/JSA: Virtue and Vice*, and various other titles for DC Comics and *Avengers* for Marvel. In mid-2003 he signed a three-year exclusive contract with DC Comics. He lives with his wife, Anissa, in Southern California.

Bruce Jones



Bruce Elliot Jones was born in Kansas City, Missouri and majored in drawing and painting at the University of Kansas—but not in the same year. He began his professional career in the 1970s in New York as a magazine illustrator for such SF magazines as *Amazing, Fantastic,* and *Galaxy* and several fashion and slick publications, including *Swank, Dude* and *National Lampoon,* where he also contributed regular short prose fiction. At this time he was pursuing a concurrent career in male modeling for Macy's and several television ad companies where he appeared on national TV as "The Steam Away Man," in addition to hawking watches, sunglasses, men's colognes, and other sixty-second commercial ephemera. He was also busy as an actor in off-Broadway productions at The Play Box Theater in *The Paid Pitcher,* and other plays.

Jones' first graphic story work appeared in the magazine *Web of Horror* with fellow friends and artists Bernie Wrightson, Jeff Jones, and Mike Kaluta, all getting their start in illustration in the '70's—hanging out together, raising hell, and generally making editors' lives miserable. Jones was doing illustrations for DC's war comics and Warren's *Creepy, Eerie,* and *Vampirella* as well as several Skywald Publications such as *Nightmare and Psycho.*

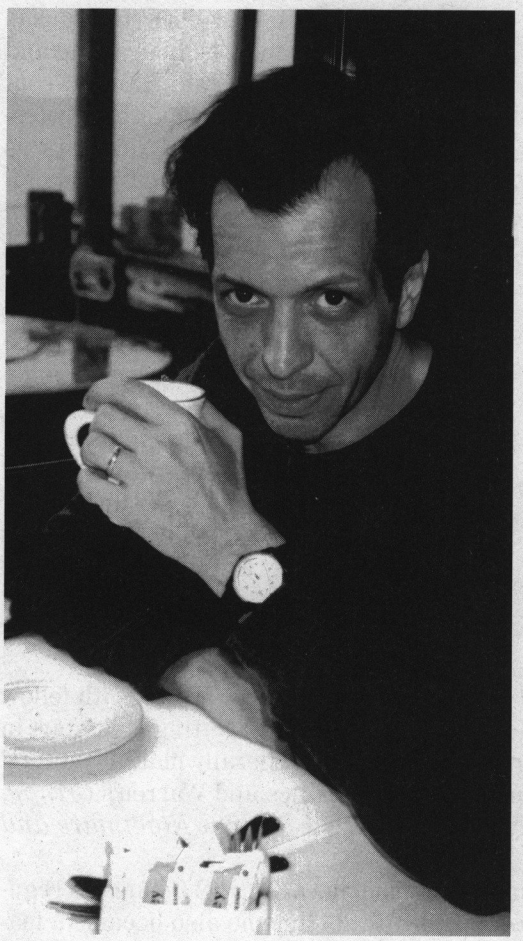
He began to segue from artist to writer under Roy Thomas at Marvel Comics as regular scripter of *Conan the Barbarian and Red Sonja.* At this time he also became a featured writer/illustrator for Marvel's science fiction black and white magazines *Epic* and *Unknown Worlds of Science Fiction* under Thomas and Archie Goodwin. He began concentrating chiefly on comic writing for the Warren Magazines with the publication of his story "Jennifer" illustrated by friend Berni Wrightson. Jones won the "Best Writer of the Year" award three times running at Warren during its heyday under editor Louise Jones. The 70s also saw the publication of his first two novels, *The Contestants* and *Amberstar* for Warner Books. He also wrote *Ka-zar the Savage* and others titles under Louise Jones's later editorship at Marvel, as well as the Conan black-and-white magazine with new partner April Campbell.

In the 1980s Jones moved to sunny San Diego with April and his company BJA and began packaging, editing, writing, and drawing comics for Pacific Comics, including the cult favorites *Twisted Tales, Alien Worlds* and *Somerset Holmes*—the latter for which April was both model for artist Brent Anderson and co-writer. When *Somerset Holmes* was purchased by Ed Pressman Films at Warner Bros, Jones and April Campbell wrote the screenplay for the movie, acquired their Writer's Guild cards, and spent the remainder of the 80s scripting for television and film, including staff positions for HBO's *The Hitchhiker.* April wrote the motion picture *Prey of the Chameleon* for ShowTime Productions, and the couple wrote and developed several TV movies for ABC, NBC, and so on.

At this time Jones began writing for Dark Horse comics, doing their Tarzan and other Burroughs series and well as adapting several movie tie-in projects with old pal illustrator Al Williamson, including *Star Wars, Flash Gordon,* and *Starship Troopers.* He also spent a year realizing a childhood dream scripting the *Flash Gordon* daily and Sunday

Continued on page 47

Batton Lash



Cartoonist Batton Lash, the creator of the humor/horror series *Supernatural Law* (aka *Wolff & Byrd, Counselors of the Macabre*), studied cartooning and graphic arts at the School of Visual Arts in New York, where his instructors included Will Eisner and Harvey Kurtzman.

After graduating he took on various art-related jobs, including doing paste-ups for an ad agency and being comic book artist Howard Chaykin's first assistant. As a freelance illustrator, Lash did drawings for *Garbage* magazine, a children's workbook, the book *Rock 'n' Roll Confidential,* the Murder to Go participatory theater group, a reconstructive surgery firm, and other projects. For several years he shared a lower Manhattan studio with such creators as comics inkers Steve Mitchell and Bob Smith and animator Russell Calabrese.

In 1979 Brooklyn Paper Publications asked him to create a comic strip and Lash came up with "Wolff & Byrd, Counselors of the Macabre," which ran in *The Brooklyn Paper* until 1996 and in *The National Law Journal* from 1983 to 1997.

In the 1980s and early 1990s Lash drew W&B stories for such publications as TSR's *Polyhedron, American Fantasy,* and *Monster Scene.* Original Wolff & Byrd stories also appeared in a number of comic books and anthologies, including *Mr. Monster, Munden's Bar, Satan's Six, Frankie's Frightmare, Crack-a-Boom, The Big Bigfoot Book,* and *Murder by Crowquill.*

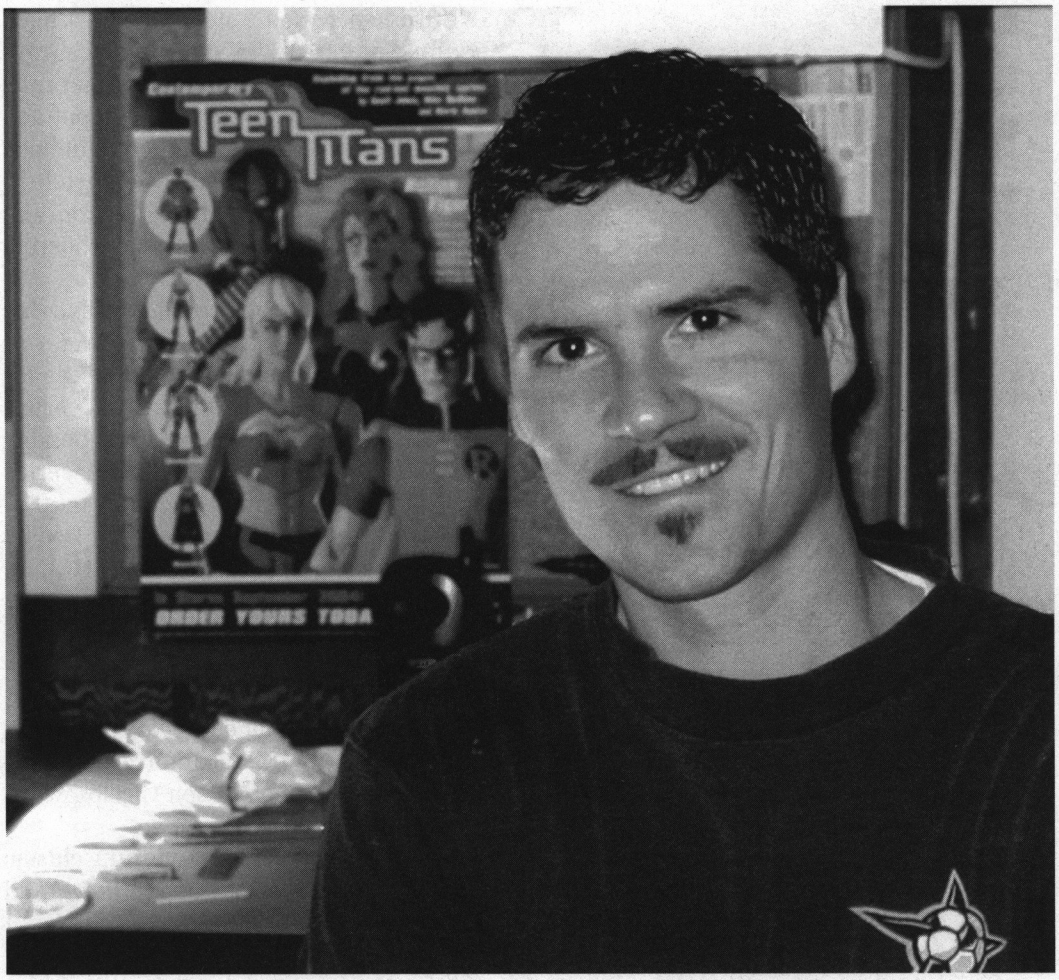
Since May 1994, Wolff & Byrd have held court in their own comic book series from Exhibit A Press, which Lash established with his wife, Jackie Estrada. Exhibit A has published several collections of the comic book issues (most recently *Mr. Negativity And Other Tales of Supernatural Law*) and two collections of the weekly comic strips, as well as four specials featuring Mavis, W&B's intrepid secretary. The comic book is currently under option by Stampede Entertainment, which is developing it as a major live-action film.

Lash's non-W&B work has included the script for the notorious *Archie Meets The Punisher*, the 1994 crossover between Archie Comics and Marvel Comics; detective noir art for Jack-in-the-Box's Annual Report; and scripts for the *Radioactive Man* series for Bongo Comics. He was nominated for two Harvey Awards in 2003 and three Harveys in 2004.

More information about *Supernatural Law* and Batton Lash can be found at www.exhibitapress.com.

Jonathan Matthews

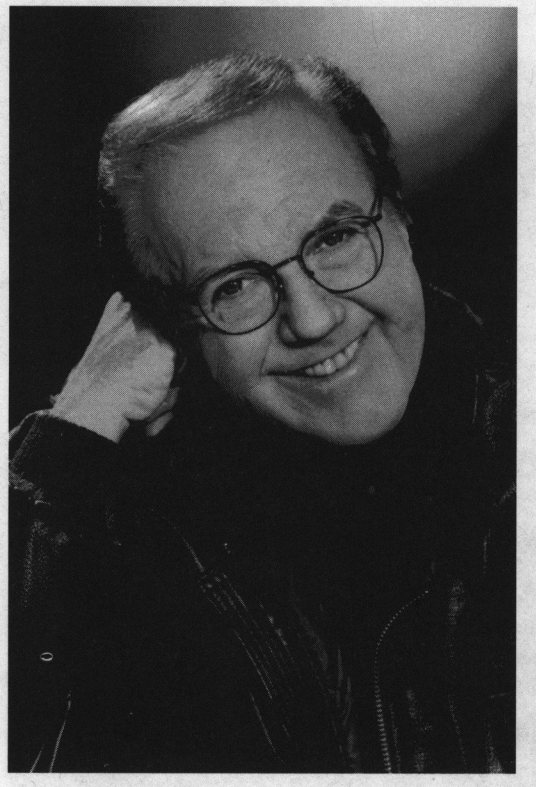
Appearance Courtesy DC Direct



Jonathan Matthews attended Columbus College of Art and Design, where he graduated in 1997. After working as an illustrator for two years, he began his career as a sculptor, contibuting to projects from Resaurus, Plan B Toys, Graphitti Designs, Palisades Toys, and WizKids. In that time he created items based on Sonic the Hedgehog, Street Fighter, Speed Racer, Resident Evil, G.I. Joe, and Mage Knight, as well as the Clerks, Mall Rats, and Dogma Inaction Figures.

As part of the DC Direct team, Jonathan has sculpted the Death Manga and Sandman Manga statues, as well as the JLA: Batman minibust and the contemporary Teen Titans action figures.

Chuck McCann



A third-generation performer, Chuck McCann was already a show business veteran by age 11, having done voices on radio, made records, and developed a puppet act. By age 16, he was performing in nightclubs and making guest appearance on television. At 19, he was a semi-regular on *The Steve Allen Show* and was guest hosting *The Garry Moore Show.*

It was not long before Chuck had his own show in New York, *The Chuck McCann Show,* a favorite of children and adults for 12 years. While doing this daily series, Chuck also had his own four-hour Sunday *Let's Have Fun Show.* In this hit series Chuck performed a mind-boggling total of 32 characters, from the much loved Bombo the Bumbling Magician, to Little Orphan Annie.

When Alan Arkin was searching for an actor to play a deaf mute in his film *The Heart Is a Lonely Hunter,* his 11-year-old son Adam recommended Chuck. Arkin took the suggestion, and Chuck delivered a performance worthy of a Golden Circle Award and Motion Picture Daily Award as Best Supporting Actor.

Chuck then joined forces with Harry Hurwitz and starred in the award-winning classic film *The Projectionist.* Chuck also produced such award-winning shorts as *The Joint* and *The Fat Film,* as well as the full-length animated feature *The World of Hans Christian Anderson,* which he directed and performed several of the voices in.

Chuck has co-starred in such films as *Silent Movie, Foul Play,* and *Herbie Rides Again,* and he starred in *They Went That-a-Way* with Tim Conway, *Chomps* with Red Buttons, *Thrashin,* and *Cameron's Closet.* Other film credits include *Men In Tights* and *Storyville.*

Throughout the years Chuck has been a favorite guest on talk and variety shows and has had a successful and award-winning career in commercials. Along with partner Jim MacGeorge playing Stan Laurel to Chuck's Oliver Hardy, the team won several Clio Awards for Anco Windeshield Wiper Blades campaign. Chuck directed several of the Laurel & Hardy commercials, including a Purina Dog Food commercial with 30 barking pooches. Chuck and Jim have appeared as the characters in many other commercial campaigns, including ones for Sizzler, Tony's Pizza, and Cadbury's Chocolate.

Chuck may be best known for the Right Guard commercial in which he peeks from the other side of the medicine cabinet saying "Hi, guy," only to set the neighbor howling ,"Mona!" He also won a Clio for best actor in a commercial for his hilarious performance as The Hunchback of Notre Dame in a Dr. Pepper campaign.

More television credits include creating, writing, and starring in the popular children's shows *Far Out Space Nuts* for CBS (now on The Family Channel) and *Chuck McCann's Funstuff.* Chuck has guest starred on numerous popular network series, including *Empty Nest, Mad About You, Dream On, Tales of the Darkside, D'ffrent Strokes, Sabrina the Teenage Witch,* and others.

Chuck has also been busy as a voice actor, having performed the voices of Duckworth and The Beagle Boys for *Duck Tales*, Leatherneck on *G.I. Joe,* Binky and Pinky on *Pacman,* the Thing for *Fantastic Four,* and Blizzard for *Iron Man.*

Patrick McDonnell

A native of New Jersey, Patrick McDonnell attended The School of Visual Arts in New York City on scholarship and graduated with a BFA in 1978.

McDonnell then launched a successful career as a freelance illustrator, drawing the "Russell Baker Observer" column for *The New York Times Sunday Magazine* from 1978 to 1993 and "Bad Baby," a monthly comic strip for *Parents Magazine*, which ran for 10 years. During that time he also was a regular contributor to *Sports Illustrated, Reader's Digest, Forbes, Time,* and many other national magazines. His work has been animated for television commercials, most notably a PSA for the NY Philharmonic. He is co-author of *Krazy Kat: The Comic Art of George Herriman*, published in 1986 by Abrams.

In 1994 McDonnell created *Mutts* and has since received numerous awards for the strip, including the National Cartoonist Society's Reuben for Cartoonist of the Year (1999), the National Cartoonist Society's Reuben for Comic Strip of the Year (1997), Germany's Max and Moritz Award for Best International Comic Strip (1998), the Swedish Academy of Comic Art's Adamson Statuette (1997), the Harvey Award for Best Comic Strip (1997, 1999, 2001, 2002, 2003), the Ark Trust Genesis Award (1997, 1999) and the PETA Humanitarian Award (2001).

Mutts appears in 20 countries. The Mutts cartoons have been published in many books throughout the world. The Mutts characters appear on a New Jersey Animal Friendly license plate. An Abrams book of McDonnell's life and work, *Mutts: The Comic Art of Patrick McDonnell,* was published in Autumn 2003. McDonnell is a member of the board of directors of The Humane Society of the United States. He lives with his wife Karen O'Connell, dog Earl, and cat MeeMow.

MUTTS © 2004 Patrick McDonnell. Distributed by King Features Syndicate, Inc.

Aaron McGruder

Aaron McGruder is the creator of *The Boondocks* comic strip, syndicated to over 300 newspapers nationwide, and is the author of three Boondocks collections, including *A Right to Be Hostile* (Three Rivers Press, 2003), which includes an introduction by Michael Moore.

McGruder has teamed up with the filmmaker Reginald Hudlin (*Boomerang, House Party*) to develop an animated television version of *The Boondocks* that was recently picked up by Fox to produce as a pilot for the 2004-2005 fall television season. McGruder and Hudlin entered into an agreement with Sony Entertainment for both the television series and a feature film version of *The Boondocks.*

McGruder received the prestigious Chairman's Award at the NAACP Image Awards in 2002 and was featured as one of *People* magazine's "25 Most Intriguing People" in 1999, as well as the publication's "Most Eligible Bachelors" issue in 2001. He lectures at universities around the country and has a website: www.boondocks.net.

McGruder was born in Chicago and raised in Columbia, Maryland. He currently resides in Los Angeles, California.

Brad Meltzer

Appearance Courtesy DC Universe

Brad Meltzer is the author of the *New York Times* bestsellers *The Tenth Justice, Dead Even, The First Counsel, The Millionaires,* and *The Zero Game.* Raised in Brooklyn and Miami, Brad is a graduate of the University of Michigan and Columbia Law School.

The Tenth Justice was his first published work and became an instant *New York Times* bestseller. *Dead Even* followed a year later and also hit the *New York Times* best-seller list. *The First Counsel* came next, a novel about a White House lawyer dating the president's daughter, then *The Millionaires*, about two brothers who steal money and go on the run. His newest novel, *The Zero Game* (Warner Books), focuses on two Congressional staffers who are—literally—gambling on Congress.

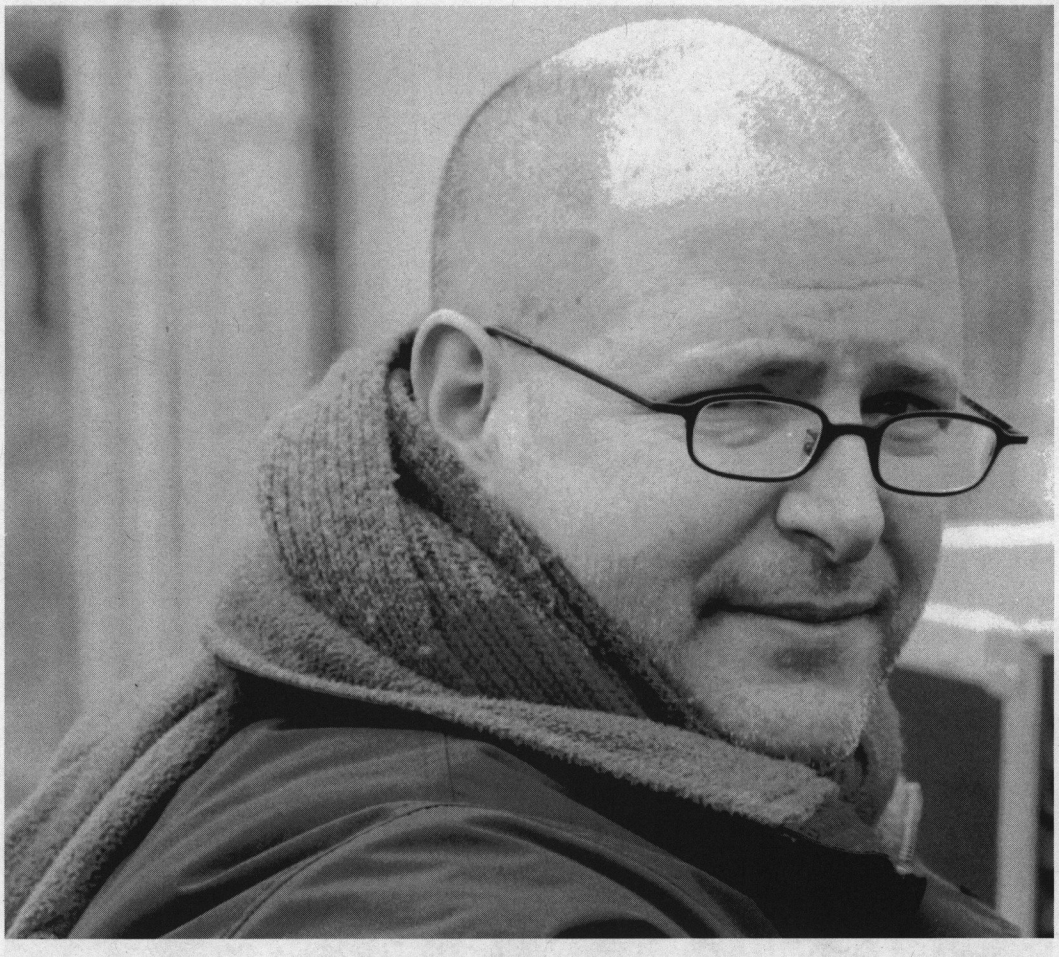
A longtime comics reader, Brad realized his dream with an acclaimed run on *Green Arrow.* He is the writer of this summer's blockbuster miniseries *Identity Crisis,* with artists Rags Morales and Michael Bair and cover artist Michael Turner.

Brad also came up with the idea for the TV show *Jack & Bobby*—about two young brothers, one of whom will one day grow up to be president—with his longtime friend Steve Cohen. The show will begin airing this fall on the WB Network.

Meltzer's books have nearly 6 million copies in print, have spent over eight months on the bestseller lists, and have been translated into over a dozen languages, from Hebrew to Bulgarian.

Brad currently lives in Florida with his wife (and high school sweetheart), Cori, who's an attorney.

Mike Mignola



Mike Mignola is among the most highly regarded writer/artists of horror comics today, which is a unique distinction for someone whose work can be as humorous as it is frightening. Since he first joined the ranks of the comics profession in 1982, Mike has worked as an artist for almost every major publisher in the industry, and it didn't take the young artist long to become one of comics' most sought after freelance illustrators.

The popularity of his work is due largely to its uniqueness—his bold approach to "chiaroscuro" rendering is perfectly suited to dark and haunted settings. So, while he began his career working on Super-heroes, he eventually moved more and more to dark fantasy and horror.

Despite the popularity Mignola enjoyed as a freelance artist, he had long entertained the idea of creating his own comic book inspired by folklore, Victorian ghost stories, and the pulp magazines of the 1920's and 30's. Soon the idea for Hellboy was born, and Mignola's new career as the owner of his own comic's series, published by Dark Horse, began.

The first Hellboy story, "Seed of Destruction" was co-written by comic's legend John Byrne, but Mignola would take over the full writing chores with the second story, "The Wolves of Saint August." Today Hellboy is published in over a half dozen languages throughout the world and has earned numerous industry awards.

Mike Mignola has also worked in film and television. He worked with Francis Ford Coppola on *Bram Stoker's Dracula* and was a production designer on Disney's *Atlantis: the Lost Empire.* He was also visual consultant to Guillermo DelToro on *Blade 2* and the *Hellboy* feature film.

Mignola lives in New York City with his wife and daughter.

Rebecca Moesta

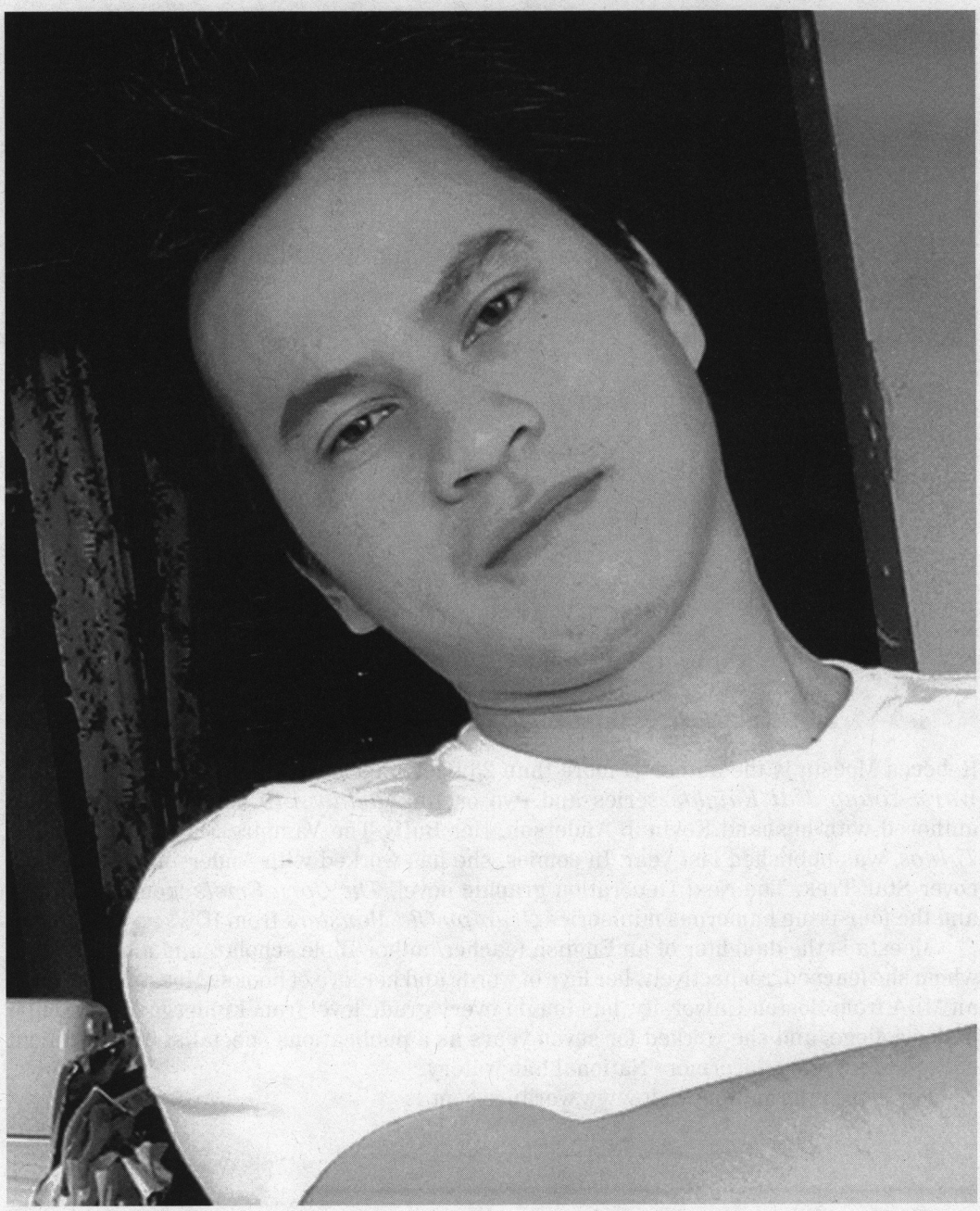
Rebecca Moesta is the author of more than 23 books, including the award-winning *Star Wars: Young Jedi Knights* series and two original *Titan A.E.* novels, which she co-authored with husband Kevin J. Anderson. Her Buffy The Vampire Slayer novel, *Little Things,* was published last year. In comics, she has worked with Anderson on the hard-cover Star Trek: The Next Generation graphic novel, *The Gorn Crisis* from WildStorm and the four-issue humorous miniseries *Grumpy Old Monsters* from IDW.

Moesta is the daughter of an English teacher/author/Bible scholar, and a nurse, from whom she learned, respectively, her love of words and her love of books. Moesta, who holds an MBA from Boston University, has taught every grade level from kindergarten through junior college, and she worked for seven years as a publications specialist and technical editor at Lawrence Livermore National Laboratory.

For more information, visit www.wordfire.com

Dustin Nguyen

Appearance Courtesy WildStorm



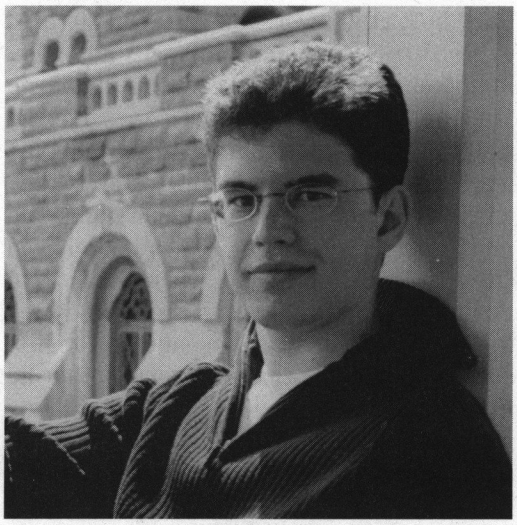
Artist Dustin Nguyen studied graphic and industrial design at Irvine Valley Community College and ITT Technical Institute in Southern California, graduating in 1997.

His first published work as an illustrator appeared in DC's *Adventures with the DC Super-Heroes* custom publication. For WildStorm, he contributed a story to *Genactive* #1, followed by the miniseries *Jet*. After drawing several issues of *The Authority*, Dustin began his acclaimed stint on *Wildcats* Version 3.0. He recently completed work on the 5-part *Batman* story "As the Crow Flies," with writer Judd Winick, inker Richard Friend and cover artist Matt Wagner. Following this, Dustin will return to drawing *The Authority* with writer Ed Brubaker.

In addition to his comics work, Nguyen has also contributed concept art and designs to Stan Lee Media, and 3-D mechanical design work to companies including Northrop, Boeing, and McDonnell Douglas. He and his wife, Nicole, have a 10-month old son, Bradley.

Christopher Paolini

Appearance Courtesy Alfred A. Knopf Books for Younger Readers



Christopher Paolini was born on November 17, 1983 in Southern California. Aside from a couple of years in Anchorage, Alaska, he has spent the rest of his life in Paradise Valley, Montana, where he still resides with his parents and younger sister, Angela, in a rustic two-story farmhouse on the banks of the Yellowstone River. They have two pets, Otis, a black-and-white cat, and Annie, a frisky cocker/Australian shepherd mix.

Christopher was homeschooled by his parents. He often wrote short stories and poems in an attempt to put his thoughts into words. He made frequent trips to the library and read widely. Some of his favorite books were Bruce Coville's *Jeremy Thatcher, Dragon Hatcher,* Frank Herbert's *Dune,* Raymond E. Feist's Magician, and Philip Pullman's *His Dark Materials* trilogy, as well as books by Anne McCaffrey, Jane Yolen, Brian Jacques, E. R. Eddison, David Eddings, and Ursula Le Guin.

Christopher grew up listening to a variety of music, but classical music fired his imagination. He often listened to Mahler, Beethoven, and Wagner while writing his novel, *Eragon.* The final battle of Eragon was written while listening to *Carmina Burana,* by Carl Orff.

The story of *Eragon* began as the daydreams of a teen. Christopher wanted to try his hand at telling a story that included all the things he enjoyed in other fantasy novels. The project began as a hobby; he never intended it to be published. He first plotted out the trilogy, then began writing in a notebook. When he reached 60 pages, he gained enough confidence to transfer his work to his computer, where most of *Eragon* was written, although he sometimes found that the story flowed better when he wrote by hand. All the characters in *Eragon* are from Christopher's imagination except Angela the herbalist, who is loosely based on his sister.

Christopher took a year to write the first draft of *Eragon* and a second year to revise it. He then gave it to his parents to read. They were impressed by the quality and unique voice of his work, and they decided to self-publish the book. The next year was spent editing, typesetting the manuscript, designing a cover, and creating marketing materials. During this time Christopher drew the map for Eragon and the dragon eye that appears inside the hardcover edition.

The Paolini family spent the following year traveling and promoting the book on their own. In all, Christopher gave over 135 presentations in libraries, bookstores, and schools in 2002 and early 2003. He did most of the presentations dressed in a medieval costume of red shirt, billowy black pants, lace-up boots, and a jaunty black cap.

In summer 2002, Carl Hiassen, the author of *Hoot* and many bestselling books for adult readers, brought *Eragon* to the attention of his publisher, Alfred A. Knopf, which subsequently acquired the rights to publish *Eragon* and the rest of the Inheritance Trilogy.

Christopher is now hard at work writing *Eldest* (Inheritance, Book II), to be published by Alfred A. Knopf in fall 2005,and talks frequently with the team at Fox 2000 that is creating *Eragon,* the movie. The release date for the film is Christmas 2005. Once the trilogy is finished, Christopher plans to take a long vacation, when he will ponder which of his many story ideas he will write next.

PHOTO CREDIT: Eri Cahan

Bill Plympton

Born in Portland, Oregon, on April 30, 1946 to Don (now a retired banker) and Wilda Plympton, Bill Plympton grew up in a large family of three girls and three boys. For the six children it was often far too wet to play outside. Plympton credits Oregon's rainy climate for nurturing his drawing skills and imagination. In 1964 he graduated from Oregon City High School, then went on to Portland State University, where he edited the yearbook and was a member of the film society. It was for this film society that he first attempted animation, making a yearbook promo that was accidentally shot upside-down, rendering it totally useless.

In 1968 he moved to New York City and began a year of study at the School of Visual Arts. Making the Big Apple his home, Plympton served a long tenure as an illustrator and cartoonist. Between toting his portfolio and catching cheap matinees, he designed magazines: *Cineaste, Filmmakers Newsletter,* and *Film Society Review.* His illustrations have graced the pages of *The New York Times, Vogue, House Beautiful, The Village Voice, Screw,* and *Vanity Fair.* His cartoons appeared in such magazines as *Viva, Penthouse, Rolling Stone, National Lampoon,* and *Glamour.* In 1975, in *The Soho Weekly News,* he began "Plympton," a political cartoon strip. By 1981, it was syndicated in over 20 papers by Universal Press.

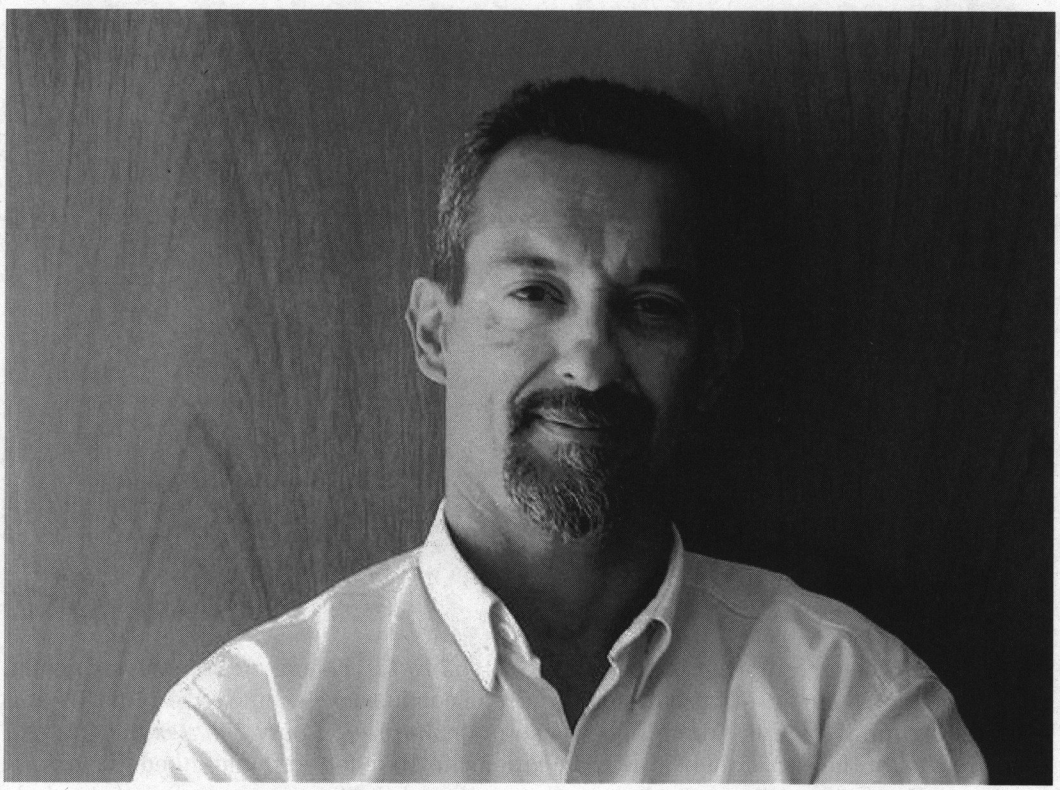
Although Plympton has been fascinated by animation all his life, it wasn't until 1983 that he was approached to animate a film. The Android Sister Valeria Wasilewski asked Plympton to work on a film she was producing of Jules Feiffer's song "Boomtown." Immediately following the completion of "Boomtown," he began his own animated film, "Drawing Lesson #2." Production of the live-action scenes was slow, due to inclement weather, so Plympton decided to start on another film. For this one, he contacted an old friend, musician Maureen McElheron, to score "Your Face," and she ended up singing as well. Her voice, eerily decelerated to sound more masculine combined with a fantastically contorting visage helped garner the film a 1988 Oscar nomination for best animation.

Plympton's animation work started appearing with more and more frequency on MTV and showing in the increasingly popular touring animation festivals. After a string of highly successful short films ("One of Those Days," "How to Kiss," "25 Ways to Quit Smoking," and "Plymptoons"), he began thinking about making a feature film. What came to be called *The Tune* was financed entirely by the animator himself. Sections of the feature were released as short films to help generate funds for production. These include "The Wiseman" and "Push Comes to Shove," the latter of which won the 1991 Prix du Jury at the Cannes Film Festival. Income from TV commercials enabled him to complete *The Tune,* which went on to garner the prestigious Houston WorldFest Gold Jury Special Award as well as a Spirit Award nomination for Best Film Score.

After personally drawing and coloring 30,000 cels for *The Tune,* Plympton moved to live-action. *J. Lyle,* his first live-action feature, is a wacky, surreal comedy about a sleazy lawyer who meets a magical talking dog that changes his life. A second live-action feature, *Guns on the Clackamas,* was a behind-the-scenes look at an imaginary disastrous western.

Continued on page 47

Eduardo Risso



Eduardo Risso was born in Leones, Argentina, in 1959. He did his first professional work for the daily paper *La Nacion* and the magazines *Eroticon* and *Satiricon*. In 1981 he started working for Columbia Editions pencilling such series as *El Angel* and *Julio Cesar*. In 1987 he did *Parque Chas*, with writer Ricardo Barreiro. The series was published first in the anthology magazine *Fierro* in Argentina, then in *Totem* (Spain), *Comic Art* (Italy), and as a hardcover in France, Germany, Denmark, Belgium, and Holland.

In 1988 he again worked with Ricardo Barreiro on *Cain*. The same year he drew *Fulu* with writer Carlos Trillo. It was published in *Puertitas* magazine in Argentina as well as in Italy, France, Germany, Portugal, and the Netherlands.

After this, he continued his association with Trillo and several series followed: *Simon: An American Tale* (Italy and France), *Video Noire* (Italy and France), *Borderline* (Italy), and *Chicanos* (Italy and France).

In 1997 he drew *Alien: Resurrection* and other works for Dark Horse, followed by several short stories for DC's Vertigo imprint. He teamed up with Brian Azzarello on the miniseries *Jonny Double*, which led to the creation of the multiple Eisner Award–winning series *100 Bullets*.

In addition to continuing on *100 Bullets*, he recently completed a highly successful run on *Batman* with the critically acclaimed "Broken City" storyline.

He has won both the Eisner and Harvey awards for Best Artist.

Mike Royer

Drawn to Southern California in the spring of 1965 by the lure of a career in comic art, Mike Royer spent his first 14 professional years in comic books, comic strips, and TV animation. Beginning as Russ Manning's assistant on *Magnus, Robot Fighter* and *Tarzan* comic books (at the end of their working relationship Mike lettered and inked the last six months of Russ's *Tarzan* syndicated Sunday strip and the first four months of the daily and Sunday syndicated *Star Wars* strip in the late 1970s) and then inking and penciling for Western Publishing (Gold Key). Mike inked such West Coast talents as Sparky Moore, Mike Arens, Paul Norris, and Doug Wildey.

His drawing assignments were on *Tarzan, Space Ghost,* coloring books, puzzles, and so on for Western and doing layout on network animation series such as *Spider-Man.* At Gold Key he wrote/adapted and drew *Speed Buggy, Butch Cassidy and the Sundance Kids, Tarzan,* and *Magnus,* and he designed and executed covers for H-B TV *Adventure Heroes* and others. Mike contributed to James Warren's *Creepy, Eerie,* and *Vamperella* magazines and began drawing the comic panel *Cruisin;"* record album covers (over two dozen to date), many of which he's scripted.

For East Coast firms, Mike inked artists Don Heck, Steve Ditko, Ramona Fradon, and others, but during this period he is best known to comic fans for his decade as letterer/inker for the legendary Jack Kirby.

Starting in 1979, Mike worked on staff with the Walt Disney Company in the creative department of the Consumer Product/Licensing Division, addressing the areas of book publishing, comic books and strips, and all forms of theme park and licensed merchandise as a character artist/product designer, performing as idea man, concept and final line artist, and sometime inker.

At Disney, Mike designed and art directed the Dick Tracy and 3D Rocketeer comic book Music Company read-alongs. He created the "new look" that launched the massive Winnie the Pooh licensing program in late 1993, featured in a 43-minute video "How To Draw Pooh" sent to over 40 licensees. Mike takes no small amount of pride in the fact that Pooh has outsold Mickey Mouse worldwide.

In June 1993 Mike left his staff position to spend the next 7 years full time freelancing for The Disney Store's creative group, becoming their "Main Pooh Man" and creating 3D products utilizing Disney characters.

Continued on page 47

Stan Sakai

Stan Sakai was born in Kyoto, Japan, but grew up in Hawaii and now lives in California with his wife, Sharon, and children, Hannah and Matthew. He received a Fine Arts degree from the University of Hawaii and did further studies at the Art Center College of Design in Pasadena, California.

His creation, Usagi Yojimbo, is the story of a samurai rabbit living in a feudal Japan populated by anthropomorphic animals. Usagi first appeared in *Albedo Comics* #2 in 1984, and since then, has been on television, toys, clothing, in comic books, and in a series of trade paperback collections.

In 1991 Stan created *Space Usagi,* the adventures of a descendant of the original Usagi, dealing with the samurai in a futuristic setting. Stan also serves as the letterer for Sergio Aragones's *Groo the Wanderer* comic books and the *Spider-Man* Sunday newspaper strips, as well as for *Usagi Yojimbo.* He is the recipient of a number of awards, including a Parent's Choice Award, an Inkpot, multiple Eisners, two Spanish Haxturs, and an American Library Association Award. In 2003, he won the National Cartoonists Society Division Award for Comic Books.

Stan is currently published by Dark Horse Comics and Fantagraphics Books. There are nineteen volumes of his collected work, all in print. The most recent, *Usagi Yojimbo Book 18: Journeys with Jotaro,* was published in June.

This year marks the 20th anniversary of the samurai bunny. Among upcoming projects are a large coffee-table book of *The Art of Usagi Yojimbo* published by Dark Horse and appearances on the new *Teenage Mutant Ninja Turtles* TV series.

Stan enjoys traveling and has been exhibited internationally. When he was in Norway as a guest of the Raptus International Comics Festival in Bergen, one of the highlights was partaking of the local cuisine, such as the abundant seafood, moose, reindeer, and even sheep's head.

Jean Forsyth Schulz

Jean Schulz, widow of the late Charles Schulz, is a longtime community volunteer and philanthropist.

With Ambrose Nichols, she chaired the Building a Better City Committee in Santa Rosa, which was instrumental in passing a bond issue to build a new City Hall. As a result she was given a key to the City of Santa Rosa in 1968.

She is a past president of Canine Companions for Independence, a national organization that provides assistance dogs for people with disabilities other than blindness, and she has produced two award-winning documentaries about the organization.

In addition, she is a founding board member of the Sonoma County Community Foundation and received its Humanitarian Award in 1993.

In 1994 Jean was awarded Doctor of Humane Letters from Sonoma State University, from which she graduated with a BA in 1965.

She is President of the Charles M. Schulz Museum which opened in August 2002.

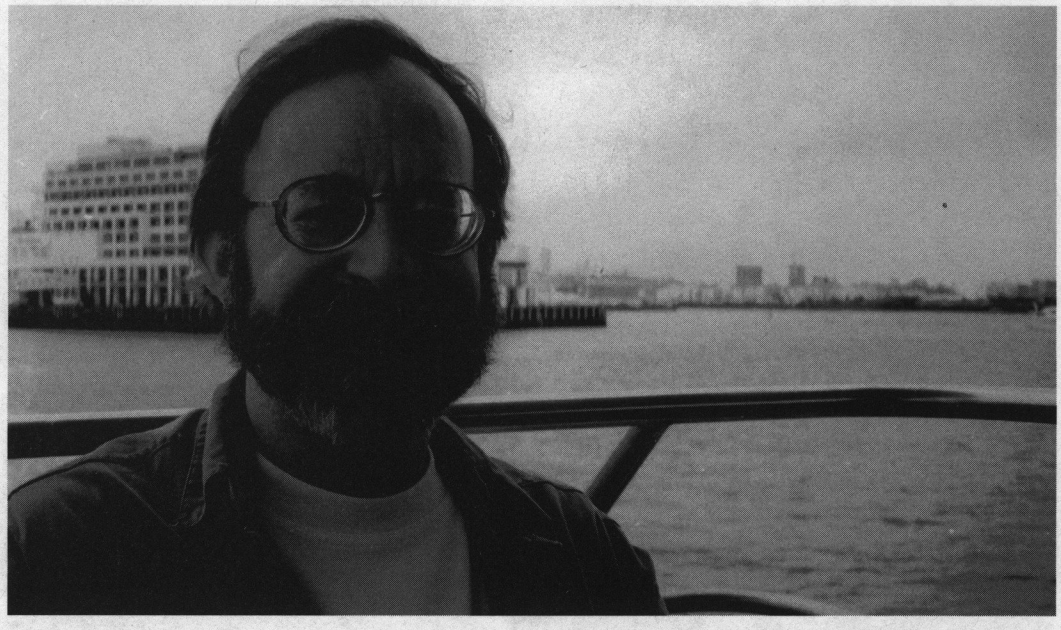
Jean's other interests include flying and tennis. She holds a pilot's license with commercial and instrument ratings and served on the Sonoma County Aviation Commission. In 1979 she was Nevada state mixed doubles tennis champion.

Louise Simonson

Louise Simonson was born and raised in Atlanta, Georgia. She began editing comics for Warren magazines, *Creepy, Eerie,* and *Vampirella.* In 1980, she moved to Marvel Comics, where she edited *The Uncanny X-Men, The New Mutants, Conan, Star Wars,* and *Star Trek,* among other titles. In 1984, she co-created *Power Pack* and began writing *The New Mutants* and *X-Factor,* where she co-created the characters Apocalypse and Cable.

In the mid-1980s Louise moved to DC Comics, where she wrote *Superman: Man of Steel* and co-created the character *Steel* as part of the Death of Superman storyline. More recently she wrote *Warlock* and *Galactus the Devourer* for Marvel and webisodes featuring Superman for Warner Bros.'s Entertaindom.com website. She has written ten comics-related children's books and novels featuring DC Comics characters. She is currently writing another novel and working on *Magnus: Robot Fighter* for Byron Preiss's iBooks.

Walter Simonson



Walter Simonson was born in Knoxville, Tennessee, and raised in the Maryland suburbs of Washington DC. He went to the Rhode Island School of Design, where he majored in Illustration. While he was in art school, he became interested in the process of creating comic books, eventually writing and drawing a 50-page graphic story titled *The Star Slammers* for his senior degree project.

He moved to New York City in August 1972 and began drawing comic books professionally as a freelance artist. Since then, he has worked for a number of companies and drawn such characters as Manhunter, Dr. Fate, The Metal Men, Hercules Unbound, Batman, The Hulk, Battlestar Galactica, Star Wars, and The X-Men/Teen Titans team-up book. He has also drawn the comic book adaptations of the movies *Alien* and *Close Encounters Of The Third Kind.*

In 1983, he began writing and drawing the adventures of *The Mighty Thor* for Marvel Comics and chronicled Thor's adventures for two and a half years. After turning the artwork assignment over to Sal Buscema, he continued to write the series for another year and a half.

In November of 1986, at the III Salon del Comic in Oviedo, Spain, Simonson was awarded the 1986 Haxtur Prize as Best Writer for his work on Thor. He has since won the 1990 Haxtur as Best Artist for "The Song of Mjolnir" and the 1991 Haxtur for Best Cover for *Fantastic Four* 337.

Since 1990, Walter has worked as writer and/or artist for various companies on a number of projects, including *X-Factor, The Avengers, The Fantastic Four, Robocop Vs. The Terminator, Cyberforce, Gen-13, Tarzan vs. Predator,* the Image Heroes Reborn *Avengers,* the creator-owned *The Star Slammers,* the comic book adaptation of the movie *Jurassic Park,* and a 23-page *Manhunter* story for DC plotted by Archie Goodwin before Archie's untimely death in 1998. For DC Comics, Walter wrote and drew the monthly series *Orion,* based on Jack Kirby's New Gods characters. He also drew an issue of *The Path* for CrossGen as well as the *Stan Lee Just Imagine* issue of the Sandman for DC, and wrote six issues of *Wonder Woman* drawn by Jerry Ordway and P. Craig Russell.

Simonson taught a graphic storytelling course at the New York School of Visual Arts between 1992 and 1998. He is currently teaching a portfolio class there.

He is currently penciling and inking a four-issue prestige series for DC Comics starring Elric of Melniboné, written by the character's creator, Michael Moorcock. It is scheduled to be published this fall.

Jeff Smith

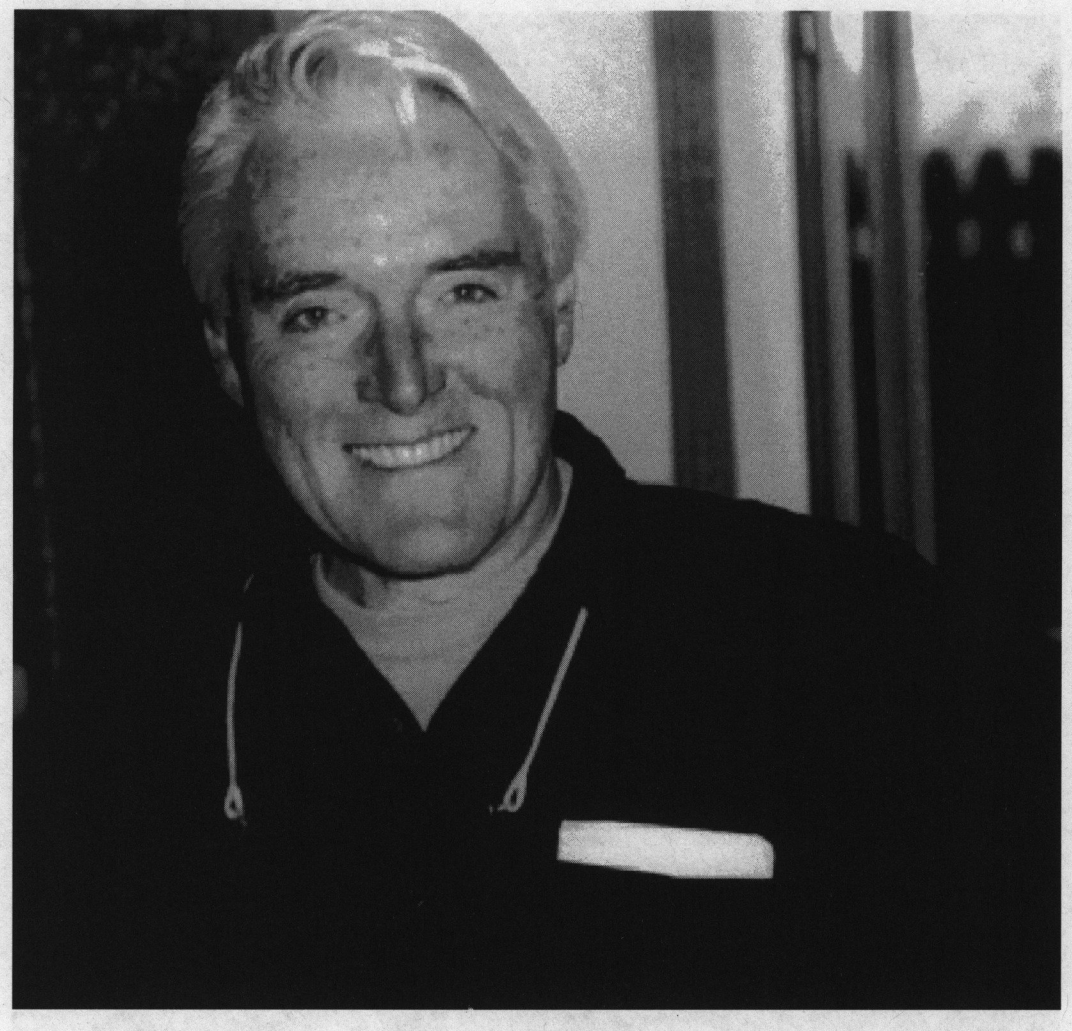
Appearance Courtesy Cartoon Books

Born and raised in the American midwest, Jeff Smith learned about cartooning from comic strips, comic books, and watching animation on TV. After four years of drawing comic strips for Ohio State's student newspaper, Smith co-founded the Character Builders animation studio in 1986. In 1991, he launched a company called Cartoon Books to publish his comic book *Bone*, a comedy/adventure about three lost cousins from Boneville. Against all odds, the small company flourished, building a reputation for quality stories and artwork. Word of mouth, critical acclaim, and a string of major awards, which continues to this day, helped propel Cartoon Books and *Bone* to the forefront of the comic book industry—an industry not known for its openness to non-action heroes. In the American comic book direct market (the largest system of comic book retail stores) *Bone* has risen to the #1 spot for humor. Jeff Smith's work is published in thirteen languages and has won the highest awards in Germany, France, Italy and at home. Jeff Smith currently works and resides in Columbus, Ohio.

Jeff Smith's signature creation, Bone, graced the cover to the 2001 Comic-Con International Souvenir Book.

TM & © 2004 Jeff Smith

Frank Springer



Born December 6, 1929 in Queens, New York, Frank Springer moved to Lynbrook, Long Island in 1939. He was crazy about adventure strips, radio, movies, and the golden age of illustration from an early age. He ttended public schools and graduated from Malverne High School (Long Island) in 1948. He graduated from Syracuse University fin 1952 with a degree in Fine Arts.

After two years in the Army doing KP and drawing sports cartoons, Frank started doing freelance illustration in late 1954. As a result, he landed a job with George Wunder as assistant on *Terry and the Pirates,* where he stayed for five years.

Springer's first comic book work was for Dell Publishing in 1961 and he subsequently freelanced for Marvel, DC, Atlas, and others. At the same time he filled in with sports and political cartoons at the *NY Daily News, Newsday,* and other papers.

He illustrated the notorious *Phoebe Zeit-Geist* graphic novel for Grove Press (written by the late, great Michael O'Donoghue) and illustrated many stories and cartoons for *The National Lampoon* from the early 1970s through the 80s. He also worked with strip artists Stan Drake on *Juliet Jones* and Leonard Starr on *Mary Perkins On Stage.*

He has also done magazine work for *Playboy, Games, Inside Sports,* and *Sports Illustrated for Kids,* and he Illustrated the strip "The Virtue of Vera Valiant" written by Stan Lee.

Frank lives on the coast of Maine with his wife of 48 years, Barbara Bunting; they have five children and five grandchildren. He joined the National Cartoonists Society in 1965, served on the board of directors for a time, and served as president from 1995 to 1997.

Romeo Tanghal

Appearance Courtesy Big 5

Romeo Tanghal was born and raised in the Philippines. He started out as a freelance cartoonist, slowly climbing up in the Philippine comics industry to the level of doing "serial novels." He immigrated to the United States in 1976, where he started his career at DC Comics, working under Joe Orlando and Vince Colletta. Romeo's early work was mainly in the war and western genres, including *Gravedigger* and *Scalphunter*. Tanghal's popularity among editors garnered him a ton of inking jobs, and he was the long-time inker on both George Perez's *Teen Titans* and Darryl Banks' *Green Lantern*.

Tanghal's war work hits particularly close to home. As a child, he experienced World War II in the Philippines. His father, grandfather, and uncles all worked as guides for the American troops during the war. His work on the DC war books echoes the experiences of his family, who told him stories about their struggles and triumphs during World War II.

Romeo is currently doing storyboard, background, and prop design. He is also working on his own project, a book about the Philippines and Filipino lives.

Richard Taylor

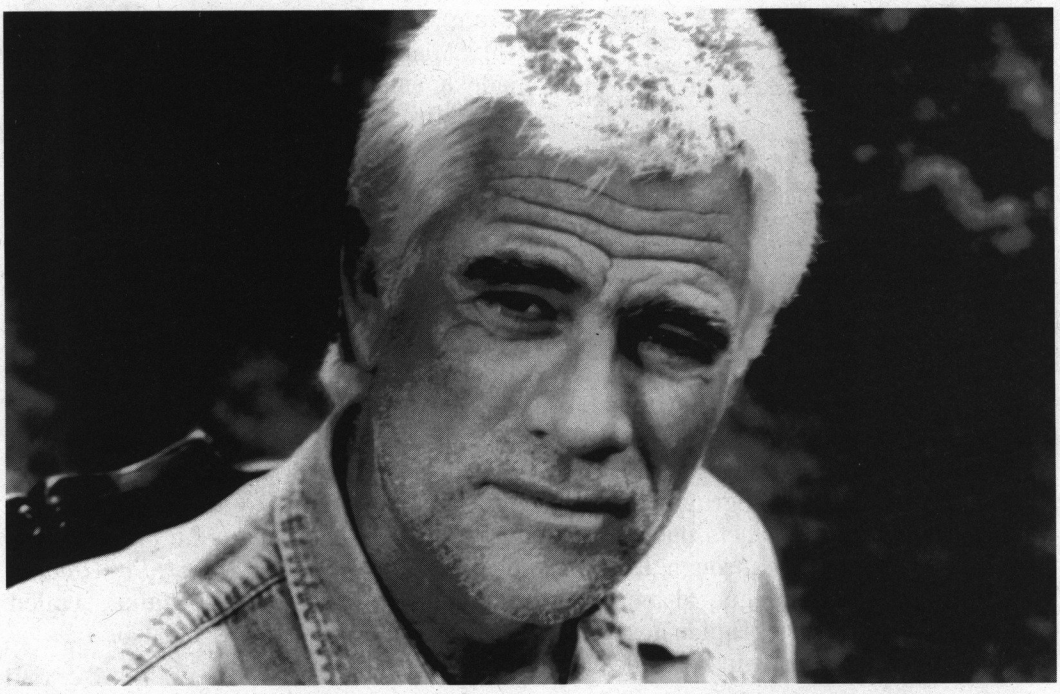
Appearance Courtesy New Line Cinema

Richard Taylor and his partner Tania Rodger began what would become Weta Workshop Ltd 15 years ago. Taylor and Rodger dreamed of creating a special effects facility to support the New Zealand film and television industry.

Their first job was providing caricatured puppets for Gibson Group's *Public Eye* satire show. In the years that followed, a close working relationship developed between Taylor, Rodger and New Zealand director Peter Jackson, working on Jackson's *Meet the Feebles*, *Braindead*, *Forgotten Silver*, *Heavenly Creatures,* and *The Frighteners*. The culmination of this relationship was formation of Weta with Taylor, Rodger, Jackson, and producer Jamie Selkirk going into business together. Over the past 15 years the company has provided physical and digital effects for many films, advertisements, and television shows including the popular *Hercules* and *Xena* series.

The crowning achievement for Weta has of course been the globally acclaimed *The Lord of the Rings* trilogy, for which Weta provided the design, fabrication and on-set operation of the creatures, special make-up effects and prosthetics, miniatures, and armor and weaponry. Weta also provides the full range of digital services, from simple compositing through to animation of fully computer-generated creatures. For this unprecedented undertaking Weta has garnered worldwide praise, including three BAFTAs and four Academy Awards to date.

Tim Thomerson



"Local boy made good" Tim Thomerson was born in Coronado, California and raised in Hawaii and San Diego. After a stint in the army, Tim drifted into acting while working backstage at the Old Globe Theatre, a well-known venue for Shakespearean productions. While working at the Globe as a prop man and set builder, he met respected character actor Anthony Zerbe, who suggested that Tim study with Stella Adler in New York.

After spending some time in college, Tim took Zerbe's advice and moved to New York to study with the highly esteemed acting teacher. Tim had always had an interest in comedy, and it was while in New York that he also began to hone his skills as a stand-up comedian. He started working such clubs as The Bitter End in Greenwich Village, Bud Friedman's Improv, and Catch a Rising Star as well as clubs in the Catskills.

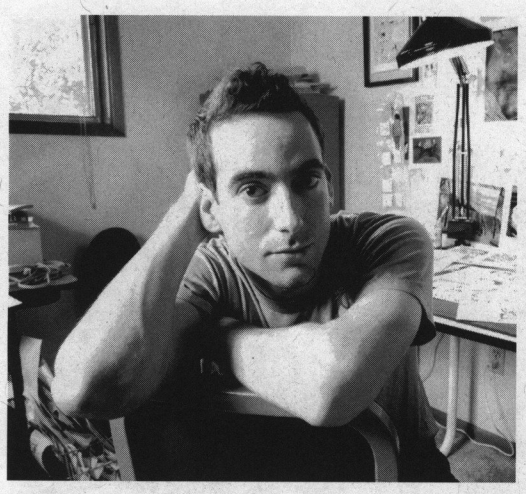
At the completion of his studies with Ms. Adler, Tim came back to California to pursue his stand-up career. The comedy boom was happening, and he was in the middle of it along with comics such as David Letterman, Jay Leno and Freddie Prinze. Back in L.A., he became a regular at the Comedy Store and the Improv, along with making numerous appearances on television variety shows and in Las Vegas.

One of his early acting breaks came from director Robert Altman, who after seeing his stand-up act cast him in the film *A Wedding*. At this early stage of Tim's movie career, he was thrilled to be working with a group of talented and generous actors that included Vittorio Gassman, Carol Burnett, Geraldine Chaplin, and a very young Dennis Franz.

During Thomerson's almost 30-year career, he has played a wide variety of film and television roles. He has developed a loyal fan base from playing such sci-fi cult heroes as Jack Deth in the *Trancers* films, Brick Bardo in the *Dollman* series, and Farnsworth in the *Nemesis* trilogy. His long list of film credits also includes *Uncommon Valor*, *Air America*, *Volunteers*, *Who's Harry Crumb?*, *Iron Eagle*, and *Fear and Loathing in Las Vegas*, just to name a few. He's also made numerous television appearances, including starring in the short-lived comedy series *The Associates*; in the 1990s he was a regular on the police drama *Sirens*, followed by a regular co-starring role on the series *Land's End* starring Fred Dryer. Recently he has had recurring roles on *The District* and *Days of Our Lives*.

During his career Tim has been fortunate enough to work with some of his favorite actors, including Gene Hackman, Clint Eastwood, Wilford Brimley, Richard Farnsworth, and his personal comic hero, Richard Pryor.

Craig Thompson



Craig Thompson was born in Traverse City, Michigan in 1975 and was raised outside a small town in central Wisconsin. His first graphic novel, *Good-Bye, Chunky Rice,* won Craig the 1999 Harvey Award for Best New Talent, and the book was nominated for Eisner, Ignatz, Firecracker, and Eagle awards.

Thompson's second graphic novel, *Blankets,* has been nominated for Best Graphic Novel in both the Eisner and Harvey Awards for 2004. While working on *Blankets,* Craig paid the bills writing, drawing, and designing comics and illustrations for Nickelodeon, DC Comics, Dark Horse, Marvel, OWL, National Geographic Kids, and a myriad other publishers.

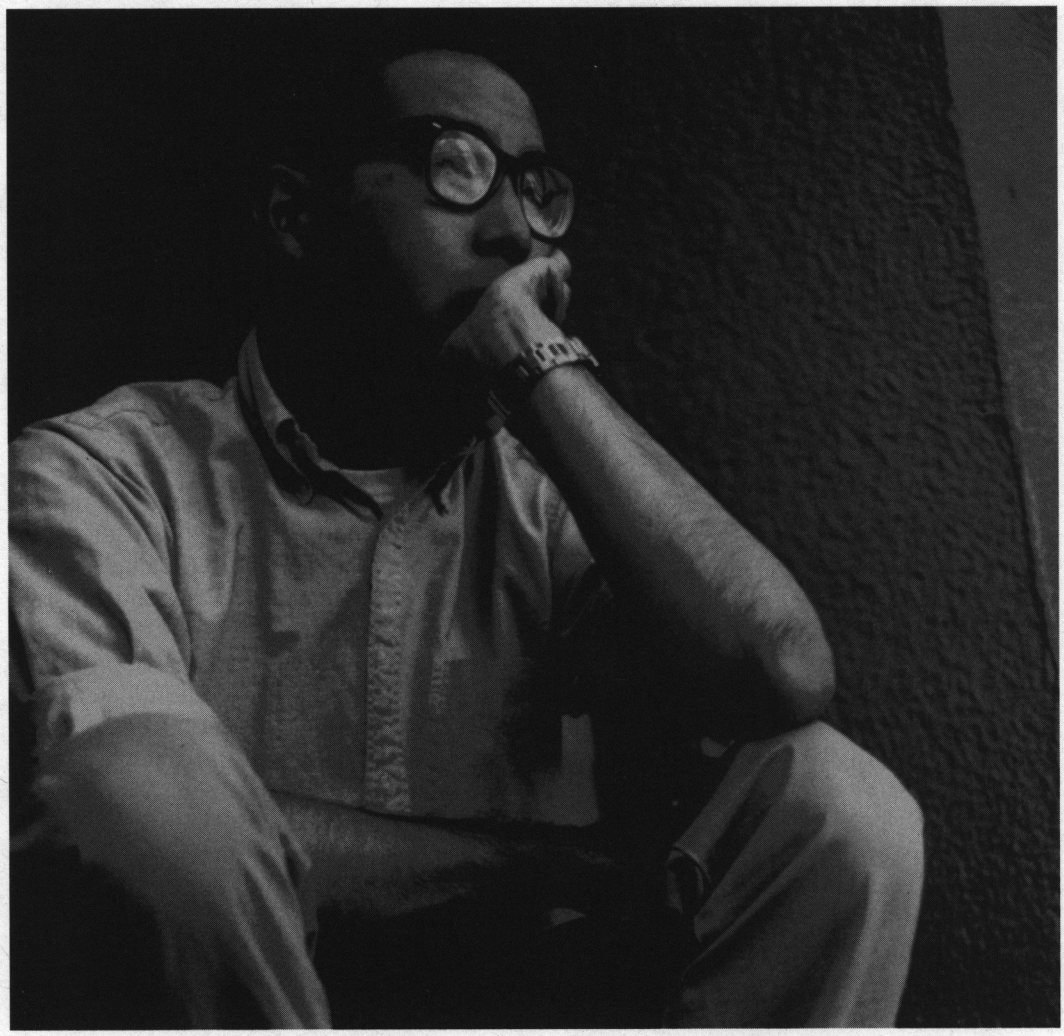
He has two new projects due out this summer. One, a travelogue he created during a three-month trip through Europe and Morocco, is called *Carnet De Voyage.* The second is a dialogue drawn in conjunction with James Kochalka, called *Conversation.* His third graphic novel, *Habibi,* is scheduled for summer of 2005.

Craig makes his home in Portland, Oregon.

COVER DETAIL FROM CRAIG THOMPSON'S BLANKETS. TM & © 2004 CRAIG THOMPSON.

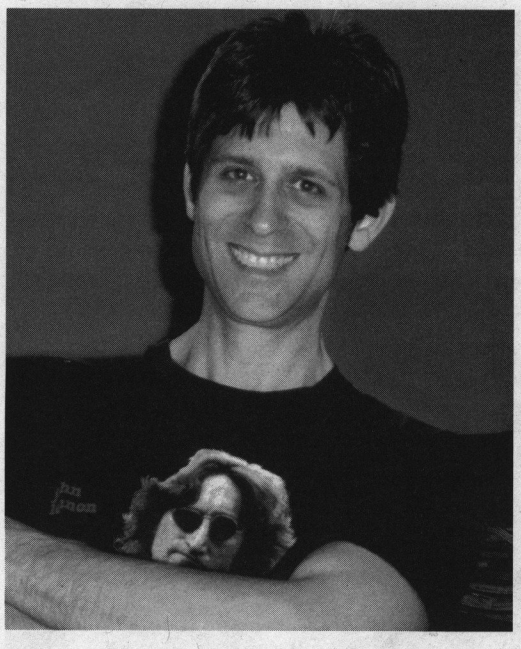
Adrian Tomine

Appearance Courtesy Drawn & Quarterly



Adrian Tomine is the critically acclaimed cartoonist of the comic book series *Optic Nerve.* Collections from the series have included *Summer Blonde,* which was praised by novelist Nick Hornby in the pages of *The New York Times Book Review.* The latest book for the Harvey Award winner, *Scrapbook*, collects his early early cult comics from Tower Records' *Pulse* magazine, *Giant Robot* magazine, illustrations for *The New Yorker* and *Details,* album art for bands such as the Eels and Weezer and unpublished sketchbook drawings.

John Totleben



Born on February 16, 1958 in Erie, Pennsylvania, John Totleben attended Technical Memorial High School, a unique vocational school where he received three years of intensive art instruction under Roy Ahlgren. He graduated in 1976 and in September 1977 attended the Joe Kubert School of Cartoon and Graphic Arts in New Jersey, then in its second year of existence. It was at the Kubert School that he met Rick Veitch, Steve Bissette, Tom Yeates, Tim Truman, and many other fellow artists who have since become veterans of the comic book industry. After completing one year at the Kubert School, Totleben began a three-year stint working on a project illustrating the Rubaiyat of Omar Khayyam for Harry "A" Chesler, a legend of the Golden Age era of the comics industry. Over 100 illustrations were produced, most of them in full color. About a year or so after the project was completed, Chesler died and the artwork for the Rubaiyat went into his estate. It was eventually auctioned in 1987, and its current whereabouts are still unknown. In 1978, he sold his first professionally published piece, a centerfold painting that appeared in the January 1979 issue of *Heavy Metal* magazine.

Totleben staked out his claim to fame as artist/inker on the now classic mid-1980s DC horror series *Saga of The Swamp Thing.* Along with writer Alan Moore and co-artist/penciler Steve Bissette, Totleben helped establish a new, highwater mark for horror comics with a moody, highly textured, and obsessively detailed approach to inking that was heavily influenced by pen and ink masters Franklin Booth and Virgil Finlay. While working on the series, he instigated the creation of John Constantine, a popular character to this day who somehow managed to wheedle his way into a Hollywood movie due out this year. In 1985 Totleben co-created the horror anthology *Taboo* with Bissette and co-edited the book for the first two issues.

After a three-year tour-of-duty on *Swamp Thing*, Totleben went on to illustrate *Miracleman, Book 3: Olympus,* again with writer Alan Moore, helping to create a modern superhero classic that boasted some of the most elaborate artwork ever produced on a superhero comic. In spite of continued legal hassles and the unavailability of current reprints of the work, *Miracleman* continues to be a popular comic book series.

Over the years, Totleben has worked on numerous other comic titles, including *1963* (with Moore, Bissette, and Veitch), *Vermillion, The Dreaming, The Legend of the Green Flame, Ultimate Marvel Team-Up,* and *X-Men Unlimited.* He has also produced numerous painted and line art covers for *Swamp Thing, Miracleman, Taboo,* and many other comic books, including T*he Return of Tarzan, Tarzan and the Moon Men,* and *Buffy the Vampire Slayer* for Dark Horse Comics.

In June of 1986, the artist was diagnosed with retinitis pigmentosa (RP), a progressive degenerative disease of the eye. Symptoms of RP include night blindness and loss of peripheral vision, with side effects of macular edema and cataracts. More recently, it was determined that his RP was due to an inherited genetic condition known as Usher Syndrome. Legally blind for the past ten years, Totleben continues to produce art, though at a slower pace than previously. He plans to continue producing art as long as he is capable of doing so.

Continued on page 47

Serena Valentino

Appearance Courtesy Slave Labor Graphics

Serena Valentino is the writer and co-creator of the comic book series *GloomCookie* and *Nightmares & Fairy Tales*, both published by SLG Publishing. Currently she is working on an illustrated novel, *1140 Rue Royale*, with artist Crab Scrambly (*Everything Can Be Beaten* and *The 13th of Never*) and a new comic book series called *Enchanted* with newcomer Benjamin Roman.

Serena started writing children's stories at a young age and was offered a publishing contract at the age of 17, but decided to pursue her interest in the theater and singing, taking courses at the San Francisco Conservatory of Music and other Bay Area theater learning centers, earning herself a degree in the Theater Arts, while working odd jobs doing singing telegrams and working in the game industry.

Life came full circle when Serena wrote a little story called "Lex & Max" (the first story in *GloomCookie* #1) and showed it to her friend Ted Naifeh, who thought it would make a good comic idea. Both of them deciding to take a chance, they pitched the idea to SLG Publishing back in 1999. Since then Serena has been thrilled to have had the opportunity to share her spooky stories with her loyal and supportive fan base and to be working with the wonderful folks at SLG Publishing for the past five years.

Native to the Bay Area, Serena lives in San Francisco with her husband Eric and her two kitties Hannibal and Shrimpy.

To read more visit her web site at www.serenavalentino.com.

Jim Warren

James Warren's pioneering publications in the 1970s (most notably *Creepy, Eerie, Vampirella,* and *Blazing Combat*) thrilled millions of horror/science fiction fans. Many of today's top Hollywood writers and producers of motion pictures, television programs, and bestselling books were inspired by Warren's magazines and comic books, defining a whole generation of creative talent. Steven Spielberg, George Lucas, and author Stephen King are among Warren's early readers.

"He's a visionary, galvanizing editor-publisher loaded with original ideas and energy. With style and taste. What he creates others try to copy. None succeed."

—Phil Seuling, addressing the New York Comicbook Convention

"Jim Warren created a whole new world of images, words, designs, and ideas that captivated an entire generation of baby-boomers who grew up to create their own scripts, special-effects, make-up movies that went on to win an array of Academy Awards."

—Sam Sherman, president Independent-International Pictures Corp.

Harry Harrison

Continued from page 16

years—until the city of San Diego put a road through the house—cut the house in half!"

The family's next move was back "across the pond" to Ireland, where they have lived for the past 20 years.

During the course of his sf writing career Harrison has produced novels dealing with serious science fiction themes— *Make Room! Make Room!, Captive Universe, In Our Hands, the Stars,* The West of Eden trilogy, *The Turing Option, Stars and Stripes Forever*—alternating with more light-hearted adventure stories such as *Bill the Galactic Hero.* His books have been translated into dozens of language around the world.

Bruce Jones

Continued from page 19

newspaper strip for King Features with artist Ralph Reese. About this time, Bruce began seriously concentrating on a career as novelist. Hardcover imprints Doubleday, Crown, and Scribner published Jones thrillers *In Deep, Maximum Velocity, Sprinter, Game Running,* and *Stalker's Moon* as Bruce Jones and *Still Life* and *Death Rites* under the Bruce Elliot penname.

In the late 1990s editor Axel Alonso began commissioning Jones to do short fiction for his anthology books at Vertigo on titles like *Flinch, Gangland,* and *Weird Western.* When Alonso left Vertigo and moved to Marvel, he invited Jones to do the ongoing scripting chores for *The Incredible Hulk,* propelling the title to bestseller status and garnering several writing awards including a few under the dubious title "Best Break-out Writer"!—ah, these kids today, whataya gonna do?

Jones also penned stories for Spider-Man, Kingpin, Wolverine, The Thing, and others in the Marvel Universe. Bruce spent the early part of the turn of the century under exclusive contract with Marvel Comics, living in the Midwest, writing comics and novels, skulking around flea markets and antiquarian bookstores, and lusting after a '57 T Bird.

Today Jones continues to write novels and work in comics. He lives in Overland Park, Kansas with wife April, their two children Robin and Paris, and their dogs Pete and Lily, all of whom maneuver a three-story house suffused with towering heaps of novels, space toys, pulp magazines, movie posters, Disneyanna, antique Lionel trains, Marx playsets, Remington bronzes, Econolite motion lamps, an ever-sprawling Tiki Bar, burgeoning Asian objects 'd art, a drive-in size TV and an unending deluge of DVDs, cowboy boots, and art books, many of which are suspected of self-reproduction. Jones organizes his time between writing, drawing, pondering the meaning of life, and searching for the front door.

Bill Plympton

Continued from page 30

In 1998, Bill completed another animated feature, *I Married a Strange Person,* a story of a newlywed couple on their wedding night in which the husband starts experiencing strange, supernatural powers, and his wife can't cope. Bill's next animated feature, *Mutant Alens,* the story of a stranded astronaut returning to Earth after 20 years in space, was completed in January 2001 and premiered at the Sundance Film Festival. It won Grand Prix in Annecy 2001 and was released in theatres in 2002.

Plympton's latest feature film, *Hair High,* is a gothic 50s high school comedy about a love triangle that goes terribly bad, with two murdered teens returning to their prom to get revenge.

Mike Royer

Continued from page 32

Since Spring 2000 Mike has functioned as an art service doing pencil work on a wide variety of projects, including creating character orthographic turns and environment "floor plans" for computer game animators, Digimon products, onscreen icons for Fox Family Channel and Fox Kids Network, Reader Rabbit Work Books, Rescue Heros toy packaging, and so on.

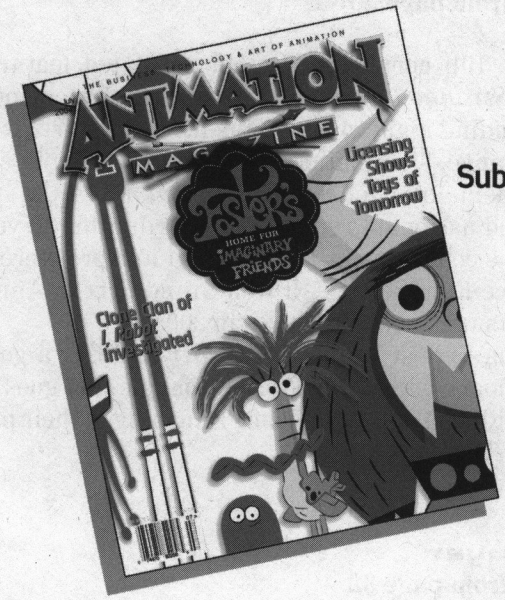
Spring 2001 found Mike and Laurie, his lovely wife and concept collaborator, returning to his birth state, Oregon, settling in Medford, and in the process returned to his career roots. In the last few years he's inked such luminaries as Steve Rude and Erik Larsen, to name a couple. Mike continues to create Disney character art for limited-edition collector pin sets and does "recreations." He strongly believes that his passion, attention to detail and accuracy, and commitment to integrity will keep him at the board for a long time to come.

John Totleben

Continued from page 44

Recently, Totleben has developed an interest in digital fine art and digital printmaking and is concentrating his energies in that direction. He has no immediate plans for doing any comics-related work, though a long delayed project with Alan Moore called *Pearl of the Deep* is still a possibility.

John lives in Erie with his wife, Michelle, and their two daughters, Brianna Grace and Summer Rose.



Looking for a New Home?

Subscribe to *Animation Magazine* today and never miss another issue with animated information about the trade.

Fill out this form completely to begin or extend your subscription

12 issues of *Animation Magazine* delivered in the U.S. for $50.00*

*$65.00US to Canada or Mexico *$80.00US delivered to an international address

☐ **YES!** **I would like 12 issues of *Animation Magazine*.**

☐ **I would like to EXTEND my subscription to *Animation Magazine* for 12 issues.**

☐ **YES! I would like 24 issues of *Animation Magazine* and a FREE 2002 Directory for $10 ($130US to Can/Mex or $160US International).**

Please fill out t his form completely and mail with check or credit card information to: Animation Magazine, 30941 West Agoura Road, Suite 102, Westlake Village, CA 91361.Or subscribe by fax (818) 991-3773 or online at www.animationmagazine.net.

Signature (required) _____ Today s Date _____

PLEASE PRINT:

First Name_____ Last Name_____ Title _____

Company_____

Address_____

City_____ State_____ Zip_____ Country_____

Phone_____ Fax _____

Website _____ Email Address_____

FOR CREDIT CARD PAYMENT:

Credit Card #_____ Exp. Date_____

☐ AMEX ☐ MC ☐ VISA Check #_____ Total Amount Paid _____

1. Please choose one item below as the primary business of your organization.

☐ 01. Ad Agency
☐ 02. Agency/Representation
☐ 03. Animation Art
☐ 04. Animation Gallery
☐ 05. Anim. Presentation Prod.
☐ 06. Art Conservation
☐ 07. Animator/Artist
☐ 08. Audio/Sound
☐ 09. Bookstore
☐ 10. Camera Service
☐ 11. CGI/Multimedia
☐ 12. Commercial Anim. Prod.
☐ 13. Computer Hardware
☐ 14. Computer Software
☐ 15. Computer Services
☐ 16. Digital Media Services
☐ 17. Distribution
☐ 18. Equipment/Supplies
☐ 27. Licensing
☐ 28. Library
☐ 29. Marketing
☐ 30. Motion Capture
☐ 31. Museum
☐ 32. Music
☐ 33. Organization/Society
☐ 34. Post Production
☐ 35. Public Relations
☐ 36. Publications
☐ 37. Recruitment
☐ 38. School/University
☐ 39. Shipping Services
☐ 40. Stop Motion/Clay Prod.
☐ 41. Trade Shows
☐ 42. Training/Workshops
☐ 43. TV/Cable/Satellite/Brdcsting
☐ 44. TV Animation Production
☐ 45. Visual Effects
☐ 46. Voice Talent
☐ 47. Web Design/Services
☐ 48. Web Broadcaster/Distributor
☐ 49. Writing
☐ 50. Other _____

2. What is your job title?

☐ 01.Ad Representative/Exec.
☐ 02.Agent/Business Rep.
☐ 03.Animator/Artist
☐ 04.Acquisitions/Buyer
☐ 05.Casting/Recording Director
☐ 06.Creative Director
☐ 07.Consultant
☐ 08.Compositor
☐ 09.Designer
☐ 10.Development Executive
☐ 11.Director
☐ 12.Editor
☐ 13.Financial Executive
☐ 14.G.M./C.O.O.
☐ 15.Graphic Artist
☐ 16.Instructor/Professor
☐ 17.Librarian/Historian
☐ 18.Lawyer
☐ 19.Manager
☐ 20.Marketing Executive
☐ 21.Musician/Composer
☐ 22.Pres./Owner/C.E.O./Partner
☐ 23.Producer
☐ 24.Programmer
☐ 25.Publicist
☐ 26.Publisher
☐ 27.Recruiter
☐ 28.Sales Rep./Executive
☐ 29.Scene Planner/Checker
☐ 30.Student
☐ 31.Supervisor
☐ 32.Supplier
☐ 33.Technical Officer
☐ 34.Technician
☐ 35.Vice President
☐ 36.Voice Actor
☐ 37.Writer
☐ 38.Other (Specify) _____

FOR FASTER SERVICE—FAX COMPLETED FORM WITH CREDIT CARD INFORMATION TO 818-991-3773

/04 Comic

2003 Eisner Award Recipients

Here is a complete list of the recipients of last year's Will Eisner Comic Industry Awards. The nominees were selected by a panel of judges, and the final voting was done by comics professionals: publishers, editors, creators, retailers, and distributors.

Best Short Story
"The Magician and the Snake," by Katie Mignola and Mike Mignola, in *Dark Horse Maverick: Happy Endings* (Dark Horse)

Best Single Issue or One-Shot
The Stuff of Dreams, by Kim Deitch (Fantagraphics)

Best Serialized Story
Fables #1-5: "Legends in Exile," by Bill Willingham, Lan Medina, and Steve Leialoha (Vertigo/DC)

Best Continuing Series
Daredevil, by Brian Michael Bendis and Alex Maleev (Marvel)

Best Limited Series
League of Extraordinary Gentlemen, vol. 2, by Alan Moore and Kevin O'Neill (ABC)

Best New Series
Fables, by Bill Willingham, Lan Medina, Mark Buckingham, and Steve Leialoha (Vertigo/DC)

Best Title for a Younger Audience
Herobear and the Kid, by Mike Kunkel (Astonish Comics)

Best Humor Publication
The Amazing Screw-On Head, by Mike Mignola (Dark Horse)

Best Anthology
SPX 2002 (CBLDF)

Best Graphic Album—New
One! Hundred! Demons! by Lynda Barry (Sasquatch Books)

Best Graphic Album—Reprint
Batman: Black and White, vol. 2, edited by Mark Chiarello and Nick J. Napolitano (DC)

Best Archival Collection/Project
Krazy & Ignatz, by George Herriman (Fantagraphics)

Best U.S. Edition of Foreign Material
Dr. Jekyll & Mr. Hyde, by Robert Louis Stevenson, adapted by Jerry Kramsky and Lorenzo Mattotti (NBM)

Best Writer
Brian Michael Bendis, *Powers* (Image); *Alias, Daredevil, Ultimate Spider-Man* (Marvel)

Best Writer/Artist
Eric Shanower, *Age of Bronze* (Image)

Best Writer/Artist—Humor
Tony Millionaire, *House at Maakies Corner* (Fantagraphics)

Best Penciller/Inker or Penciller/Inker Team
Kevin O'Neill, *League of Extraordinary Gentlemen* (ABC)

Best Painter/Multimedia Artist (interior art)
George Pratt, *Wolverine: Netsuke* (Marvel)

Best Coloring
Dave Stewart, *Hellboy: Third Wish, The Amazing Screw-on Head, Star Wars: Empire* (Dark Horse); *Human Target: Final Cut, Doom Patrol* (Vertigo/DC); *Tom Strong* (ABC); *Captain America* (Marvel)

Best Lettering
Todd Klein, *Dark Knight Strikes Again, Detective Comics, Wonder Woman: The Hiketeia* (DC); *Fables, Human Target: Final Cut* (Vertigo/DC); *Promethea, Tom Strong* (ABC); *Castle Waiting* (Olio)

Best Cover Artist
Adam Hughes, *Wonder Woman* (DC)

Talent Deserving of Wider Recognition
Jason Shiga, *Fleep* (Sparkplug)

Best Comics-Related Publication (Periodical or Book)
B. Krigstein, vol. 1, by Greg Sadowski (Fantagraphics)

Best Publication Design
Batman: Nine Lives, designed by Amie Brockway-Metcalf (DC)

Hall of Fame
Judges' Choices:
Herge
Bernard Krigstein

Elected:
Jack Davis
Will Elder
Al Feldstein
John Severin

2004 Eisner Award Nominees

The 16th annual Will Eisner Comic Industry Awards will be given out in a gala ceremony on the evening of July 23 in Ballroom 20 at the San Diego Convention Center. Here is a list of this year's nominees, for works published between January 1, 2003 and December 31, 2003. The Eisner Awards are administered by Jackie Estrada.

Best Short Story

"Death," by Neil Gaiman and P. Craig Russell, in *The Sandman: Endless Nights* (Vertigo/DC)

"It Was a Dark and Silly Night . . ." by Lemony Snicket and Richard Sala, in *Little Lit: It Was a Dark and Silly Night* (HarperCollins)

"It Was a Dark and Silly Night," by Carlos Nine, in *Little Lit: It Was a Dark and Silly Night* (HarperCollins)

"Monsieur Jean," by Philippe Dupuy and Charles Berberian, in *Drawn & Quarterly* 5 (Drawn & Quarterly)

"Same Difference," by Derek Kirk Kim, in *Same Difference and Other Stories* (self-published)

"There Are No Flowers in the Real World," by David Lapham, in *The Matrix Comics* (Burlyman Entertainment)

Best Single Issue (or One-Shot)

Conan The Legend #0, by Kurt Busiek and Cary Nord (Dark Horse)

Finder #30: "Beware of Dog," by Carla Speed McNeil (Lightspeed Press)

Giant THB 1.v.2, by Paul Pope (Horse Press)

Global Frequency #5: "Big Sky," by Warren Ellis and Jon J. Muth (WildStorm/DC)

The Goon #1, by Eric Powell (Dark Horse)

Usagi Yojimbo #65: "Usagi and the Tengu," by Stan Sakai (Dark Horse)

Best Serialized Story

Alias #22-28: "The Secret Origin of Jessica Jones" & "Purple," by Brian Michael Bendis and Michael Gaydos (Marvel)

Daredevil #46–50: "Hardcore," by Brian Michael Bendis and Alex Maleev (Marvel)

Forlorn Funnies #2–4: "Mother Come Home," by Paul Hornschemeier (Absence of Ink)

Gotham Central #6–10: "Half a Life," by Greg Rucka and Michael Lark (DC)

Queen and Country #13–15: "Operation Blackwall," by Greg Rucka and Jason Alexander (Oni)

Best Continuing Series

Alias, by Brian Michael Bendis and Michael Gaydos (Marvel)

Daredevil, by Brian Michael Bendis/Alex Maleev and David Mack (Marvel)

The Goon, by Eric Powell (Dark Horse)

Gotham Central, by Ed Brubaker, Greg Rucka, Michael Lark, Brian Hurtt, and Stefano Gaudiano (DC)

100 Bullets, by Brian Azzarello and Eduardo Risso (Vertigo/DC)

Queen & Country, by Greg Rucka, Jason Alexander, Carla Speed McNeil, and Mike Hawthorne (Oni)

Best Limited Series

Arrowsmith, by Kurt Busiek, Carlos Pacheco, and Jesús Meriño (WildStorm/DC)

Empire, by Mark Waid, Barry Kitson, and James Pascoe (DC)

Global Frequency, by Warren Ellis and various artists (WildStorm/DC)

JSA: The Unholy Three, by Dan Jolley, Tony Harris, and Ray Snyder (DC)

Superman: Red Son, by Mark Millar, Dave Johnson/Andrew Robinson, and Kilian Plunkett/Walden Wong (DC)

Unstable Molecules, by James Sturm and Guy Davis (Marvel)

Best New Series

El Cazador, by Chuck Dixon and Steve Epting (CrossGen)

Invincible, by Robert Kirkman and Cory Walker (Image)

The Losers, by Andy Diggle and Jock (Vertigo/DC)

Plastic Man, by Kyle Baker (DC)

Sleeper, by Ed Brubaker and Sean Phillips (WildStorm/DC)

The Walking Dead, by Robert Kirkman and Tony Moore (Image)

Best Title for a Younger Audience

Astro Boy, by Osamu Tezuka (Dark Horse)

Happy Halloween, Li'l Santa, by Thierry Robin and Lewis Trondheim (NBM)

Little Lit: It Was a Dark and Silly Night, edited by art spiegel man and Francoise Mouly (HarperCollins)

Little Vampire Does Kung Fu!, by Joann Sfar (Simon & Schuster)

Peanutbutter and Jeremy's Best Book Ever!, by James Kochalka (Alternative)

Walt Disney's Uncle Scrooge, by various (Gemstone)

Best Humor Publication

Circling the Drain (The Collected Dork, vol. 2), by Evan Dorkin (SLG)

Formerly Known as the Justice League, by Keith Giffen, J. M. DeMatteis, Kevin Maguire, and Joe Rubinstein (DC)

The Goon, by Eric Powell (Dark Horse)

The New Baker, by Kyle Baker (Kyle Baker Publishing)

What's Michael, vols. 7 and 8, by Makoto Kobayashi (Dark Horse)

Best Anthology

AutobioGraphix, edited by Diana Schutz (Dark Horse)

The Dark Horse Book of Hauntings, edited by Scott Allie (Dark Horse)

Drawn & Quarterly 5, edited by Chris Oliveros (Drawn & Quarterly)

Little Lit: It Was a Dark and Silly Night, edited by art spiegel-

man and Francoise Mouly (HarperCollins)
Project: Telstar, edited by Chris Pitzer (AdHouse)
The Sandman: Endless Nights, by Neil Gaiman, Dave McKean, P. Craig Russell, Miguelanxo Prado, Barron Storey, Frank Quitely, Glenn Fabry, Milo Manara, and Bill Sienkiewicz; co-ed ited by Karen Berger and Shelly Bond (Vertigo/DC)

Best Graphic Album—New
Blacksad, by Juan Diaz Canales and Juanjo Guarnido (ibooks)
Blankets, by Craig Thompson (Top Shelf)
The Fixer: A Story from Sarajevo, by Joe Sacco (Drawn & Quarterly)
Persepolis, by Marjane Satrapi (Pantheon)
Yossel, April 19, 1943, by Joe Kubert (ibooks)

Best Graphic Album—Reprint
Batman Adventures: Dangerous Dames and Demons, by Paul Dini, Bruce Timm, and others (DC)
The Frank Book, by Jim Woodring (Fantagraphics)
Louis Riel, by Chester Brown (Drawn & Quarterly)
The P. Craig Russell Library of Opera Adaptations, vols. 1 and 2, by P. Craig Russell (NBM)
Palomar, by Gilbert Hernandez (Fantagraphics)
Quimby the Mouse, by Chris Ware (Fantagraphics)

Best Archival Collection/Project
Al Capp's L'il Abner: The Frazetta Years, by Al Capp, edited by Denis Kitchen (Dark Horse)
Buddha, vols. 1 and 2, by Osamu Tezuka (Vertical)
Challengers of the Unknown Archives, vol. 1, by Dave Wood and Jack Kirby, edited by Dale Crain (DC)
The Chronicles of Conan, vols. 1 and 2, by Roy Thomas and Barry Windsor-Smith, edited by Jeremy Barlow (Dark Horse)
Krazy and Ignatz, 1929-1930, by George Herriman, edited by Bill Blackbeard (Fantagraphics)
The Spirit Archives, vol. 12, by Will Eisner, edited by Dale Crain (DC)

Best U.S. Edition of Foreign Material
Blacksad, by Juan Diaz Canales and Juanjo Guarnido (ibooks)
Buddha, vols. 1 and 2, by Osamu Tezuka (Vertical)
Chaland Anthology: Freddy Lombard, vols. 1 and 2, by Yves Chaland (Humanoids)
Little Vampire Does Kung Fu!, by Joann Sfar (Simon & Schuster)
Persepolis, by Marjane Satrapi (Pantheon)

Best Writer
Brian Azzarello, *100 Bullets, Sgt. Rock: Between Hell and Hard Place* (Vertigo/DC); *Batman* (DC)
Brian Michael Bendis, *Alias, Daredevil, Ultimate Spider-Man, Ultimate X-Men* (Marvel); *Powers* (Image)
Ed Brubaker, *Catwoman, Detective Comics, Gotham Central* (DC); *Sleeper* (WildStorm/DC)
Warren Ellis, *Orbiter* (Vertigo/DC); *Global Frequency, Red, Planetary, Planetary/Batman: Night on Earth* (WildStorm/DC)
Alan Moore, *The League of Extraordinary Gentlemen, Promethea, Smax, Tom Strong, Tom Strong's Terrific Tales* (ABC)
Greg Rucka, *Queen & Country* (Oni); *Gotham Central, Wonder Woman* (DC); *Wolverine* (Marvel)

Best Writer/Artist
Jaime Hernandez, *Love and Rockets* (Fantagraphics)
Paul Hornschemeier, *Forlorn Funnies* (Absence of Ink)
Takehiko Inoue, *Vagabond* (Viz)
Paul Pope, *Giant THB 1.v.2* (Horse Press)
Craig Thompson, *Blankets* (Top Shelf)

Best Writer/Artist—Humor
Kyle Baker, *Plastic Man* (DC); *The New Baker* (Kyle Baker Publishing)
Tony Millionaire, *Sock Monkey* (Dark Horse)
Eric Powell, *The Goon* (Dark Horse)
Joann Sfar, *Little Vampire Does Kung Fu!, Little Vampire Goes to School* (Simon & Schuster)
Jeff Smith, *Bone* (Cartoon Books)

Best Penciller/Inker or Penciller/Inker Team
John Cassaday, *Planetary, Planetary/Batman: Night on Earth* (WildStorm/DC); *Hellboy Weird Tales* (Dark Horse)
Tan Eng Huat, *Doom Patrol, JLA* #91 (DC)
Alex Maleev, *Daredevil* (Marvel)
Jim Lee/Scott Williams, *Batman* (DC)
Eduardo Risso, *100 Bullets* (Vertigo/DC); *Batman* (DC); *Boy Vampire: The Resurrection* (SAF)

Best Painter/Multimedia Artist (interior art)
Juanjo Guarnido, *Blacksad* (ibooks)
Ladronn, *Hip Flask: Elephantmen* (Comicraft)
Miguelanxo Prado, "Dream," in *The Sandman: Endless Nights* (Vertigo/DC)
Frank Quitely, "Destiny," in *The Sandman: Endless Nights* (Vertigo/DC)
Jill Thompson, "Stray," in *The Dark Horse Book of Hauntings* (Dark Horse)

Best Coloring
Steven Griffin, *Hawaiian Dick* (Image)
Matt Hollingsworth, *Catwoman* (DC)
Paul Hornschemeier, *Forlorn Funnies* (Absence of Ink)
Jason Keith, *El Cazador* (CrossGen)
Patricia Mulvihill, *Batman, Wonder Woman* (DC), *100 Bullets* (Vertigo/DC)

Best Lettering
Todd Klein, *Detective Comics*(DC); *Fables, The Sandman: Endless Nights* (Vertigo/DC); *Tom Strong, Promethea* (ABC); *1602* (Marvel)
Bill Oakley, *Hawkman, JSA* (DC); *League of Extraordinary Gentlemen* vol. 2 (ABC); *Sleeper* (WildStorm/DC)
Dave Sim, *Cerebus* (Aardvark-Vanaheim)
Richard Starkings, *Batman* (DC); *Planetary* (WildStorm/DC); *Hulk: Gray* (Marvel); *Hip Flask: Elephantmen* (Comicraft)

Best Cover Artist
James Jean, *Fables* (Vertigo/DC); *Batgirl* (DC)

Dave Johnson, *Batman* #620–622 (DC); *100 Bullets* (Vertigo/DC)
Scott McKowen, *1602* (Marvel)
Joshua Middleton, *NYX, X-Men Unlimited, New Mutants* (Marvel)
Sean Phillips, *Sleeper* (WildStorm/DC)
Brian Wood, *Global Frequency* (WildStorm/DC)

Talent Deserving of Wider Recognition
Derek Kirk Kim (writer/artist, *Same Difference and Other Stories*)
Christine Norrie (writer/artist, *Cheat*)
Jeff Parker (writer/artist. *The Interman*)
Ben Towle (writer/artist, *Farewell Georgia*)
Brian Wood (writer, *The Couriers; Channel Zero: Jennie One, Demo*)

Best Comics-Related Periodical
Alter Ego, edited by Roy Thomas (TwoMorrows)
Comic Art, edited by M. Todd Hignite (Comic Art)
Comic Book Artist, edited by Jon B. Cooke (Top Shelf)
The Comics Journal, edited by Gary Groth and Milo George (Fantagraphics)

Best Comics-Related Book
The Acme Novelty Library Datebook, 1986-1995, by Chris Ware (Drawn & Quarterly)
The Art of Hellboy, by Mike Mignola (Dark Horse)
Black Images in the Comics, by Fredrik Strömberg (Fantagraphics)
Mythology: The DC Comics Art of Alex Ross, by Chip Kidd (Pantheon)
Stan Lee and the Rise and Fall of the American Comic Book, by Jordan Raphael and Tom Spurgeon (Chicago Review Press)

Best Publication Design
The League of Extraordinary Gentlemen: The Absolute Edition, vol. 1, designed by Todd Klein, Alex Sinclair, and Larry Berry (ABC)
Louis Riel: A Comic-Strip Biography, designed by Chester Brown (Drawn & Quarterly)
Mythology: The DC Comics Art of Alex Ross, designed by Chip Kidd (Pantheon)
Project: Telstar, designed by Chris Pitzer (AdHouse)
Quimby the Mouse, designed by Chris Ware (Fantagraphics)
Top Shelf Asks the Big Questions, designed by Brett Warnock (Top Shelf)

Hall of Fame
Judges' Choices:
Otto Binder
John Stanley

Voters will select four from:
Bill Blackbeard
Wayne Boring
Al Capp
Jules Feiffer
Lou Fine
René Goscinny and Albert Uderzo
Floyd Gottfredson
Graham Ingels
Kasuo Koike and Goseki Kojima
Don Martin
Jerry Robinson
Gilbert Shelton

Will Eisner Comic Industry Awards Hall of Fame
2003 Inductees

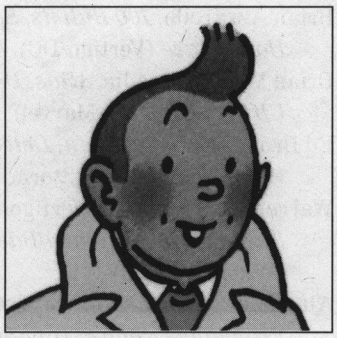
Jack Davis
Perhaps best known for his wild and animated art for the early *MAD*, Davis was also a staple of EC's horror and war titles, from *Vault of Horror* and *Tales from the Crypt* to *Two-Fisted Tales.* He went on to a career as a commercial illustrator, creating movie posters as well as album covers and covers for such magazines as *Time* and *TV Guide.*

© 2004 Jack Davis

Will Elder
Elder created maniacal art for many a Harvey Kurtzman story, starting with the early *MAD* ("Ping Pong," "Dragged Net," "Ganefs") and going on to *Humbug* and *Help!* From 1963 to 1988 the pair collaborated on "Little Annie Fanny" for *Playboy.*

Al Feldstein
Feldstein serves as editor, writer, and artist for EC Comics beginning in 1947. He wrote most of what are considered the "classic" EC stories for the horror and science fiction/fantasy titles, along with producing covers and interior art. He took over the reigns as editor of *MAD* magazine in 1956, which he shepherded until his retirement in 1984.

Hergé
Belgian cartoonist Georges Rémi, known by his pen name Hergé, created *Tintin* in 1930 as a comic strip for a weekly



© 2004 Casterman

newspaper supplement. The adventure series became hugely popular in Europe, and ince then 22 Tintin books have been published worldwide. Hergé's clean style has influenced hundreds of other cartoonists.

Bernard Krigstein

Although B. Krigstein was not the most prolific artist in the EC Comics stable, he was one of the most influential. His experiments with storytelling and the

© William M. Gaines, Agent, Inc.

use of zipa-tone contributed to his distinctive style. His story "The Master Race," in *Impact* #1 is often cited as among the top comics stories ever told.

John Severin

John Severin is one of those artists equally at home drawing humorous and serious comics. At EC Comics he drew wacky stories for *MAD* ("Melvin of the Apes") and western and war stories for *Two-Fisted Tales.* After EC he continued both trends, producing humor features for *Cracked* along

© William M. Gaines, Agent, Inc.

with western and war stories for Marvel, Warren, and other companies.

Will Eisner Comic Industry Awards Hall of Fame

Since the founding of the Eisner Awards (and their previous incarnation, the Kirby Awards), the following individuals have been inducted into the Hall of Fame.

Neal Adams

Adams is one of the most influential stylists in comics. His work on such titles as *Batman*, *Deadman*, and *Green Arrow/Green Lantern* brought not only a more realistic look to comics but took many liberties with page layout and cover design. In addition, his studio, Continuity Associates, served as a spawning ground for new talents in the field. Adams is also known for having successfully led the fight for Jerry Siegel and Joe Shuster to receive a pension from DC Comics.

Murphy Anderson

Murphy Anderson's name is synonymous with the Silver Age of comics at DC. Teaming with Carmine Infantino in the late 1950s and early 1960s, he brought a distinctive look to the company's science fiction titles, especially Adam Strange in *Mystery in Space.* He is also known for drawing Hawkman, Atom, Green Lantern, and Atomic Knights.

Sergio Aragonés

Sergio has been called everything from "The Fastest Cartoonist in the World" to "The Most Beloved Man in Comics." Besides having drawn cartoons for *Mad* magazine for over 40 years, Sergio is the creator of the long-running series *Groo the Wanderer* and has produced such other works as *Mighty Magnor*, *Fanboy*, and *Actions Speak.*

Carl Barks

Known affectionately as the "Duck Man," Barks wrote and drew hundreds of memorable stories about Donald Duck and his various relatives (most notably Uncle Scrooge, whom Barks created) in comic books from the 1940s to the early 1960s. In retirement, Barks created a number of oil paintings and lithographs that have achieved high value among collectors.

C. C. Beck

Beck gave the distinctive cartoony look to Captain Marvel (Shazam!) when he drew the character for Fawcett. In his later years, he became a beloved curmudgeon in the comics field.

Charles Biro

Biro is credited with creating the crime comics genre back in 1942 with the seminal title *Crime Does Not Pay*, for which he drew 57 covers as well as wrote dozens of stories. A consummate storyteller, Biro also wrote and created "Crimebuster" for *Boy Comics* and "The Little Wise Guys" for Gleason's *Daredevil* series.

John Buscema

Fan favorite artist John Buscema is probably best known for his work at Marvel, drawing *The Silver Surfer* and *Conan the Barbarian.* He influenced many an aspiring penciller with his art in Stan Lee's *How to Draw Comics the Marvel Way.*

Milton Caniff

A pioneer in the action/adventure comic strip, Caniff influenced generations of artists with his storytelling and chiaroscuro art on *Terry and the Pirates.* He also set a precedent by leaving Terry to create a strip that he could own himself: *Steve Canyon.*

Jack Cole

Cole was one of the most innovative cartoonists of the 1940s. In addition to creating the classic Plastic Man stories for *Police Comics* and *Plastic Man Comics*, he gave a distinctive look to superhero, crime, and horror series for Harry A Chesler, Busy Arnold. MLJ, and other Golden Age publishers. He eventually left comics in the early 1950s to draw "Females by Cole" for *Playboy.*

L. B. Cole

The most versatile cover artist in the history of comics, Cole worked in a wide range of styles and in just about every genre, from funny animals to romance to war as well as science fiction and horror. His striking colors and appealing (if sometimes bizarre) designs have made Golden Age comics with his covers highly collectible.

Roy Crane

Roy Crane was a major innovator of the adventure strip with his creations Wash Tubbs, Captain Easy, and Buz Sawyer. His use of chiaroscuro and his storytelling techniques have influenced countless artists in both comic strips and comic books.

R. Crumb

Immortalized in the film Crumb, the legendary underground cartoonist created lasting cultural icons in the form of Mr. Natural, Fritz the Cat, and "Keep on Truckin'." Today he continues to turn out his idiosyncratic and beautifully drawn work from his home in France, which he shares with wife, Aline Kominsky.

Dan De Carlo

Dan De Carlo defined the "house style" at Archie Comics with his renditions of the teen characters, especially the "gals." In his 40+ years as an Archie freelancer Dan also created Josie (of Josie and the Pussycats fame) and co-created Sabrina the Teenage Witch.

Steve Ditko

The reclusive and enigmatic Ditko co-created Spider-Man with Stan Lee and was an integral part of Marvel's Silver Age in the 1960s, where he also co-created the psychedelic Dr. Strange. At DC he created *The Creeper*, *Hawk and Dove*, and other titles. His distinctive style on Dr. Strange and numerous horror and sf books for other companies (especially Charlton) influenced hundreds of artists. In recent years he has concentrated on more personal work, focusing on his political beliefs.

Will Eisner

In his more than 50 years in the comics industry, Eisner has done it all. He was a pioneer in the Golden Age, involved in the creation of characters such as Sheena, Blackhawk, and Uncle Sam. His *Spirit* weekly newspaper insert was unique not only for its format and great art/storytelling but also for the fact that Eisner owned it himself. Most recently, the 86-year-old Eisner has been creating award-winning graphic novels and writing books about graphic storytelling.

Bill Everett

With Carl Burgos, Everett co-created the Golden Age Sub-Mariner and Human Torch and drew the most memorable Sub-Mariner stories for Timely (which later became Marvel). A fan favorite artist of the Golden Age, Everett returned to Marvel briefly in the 1960s, where he drew the first issue of *Daredevil*.

Bill Finger

With Bob Kane, Finger co-created The Batman. Besides writing the first Batman stories and the first Robin story, he is credited with dreaming up such villains as the Penguin and Catwoman. He also wrote the first Green Lantern story.

Hal Foster

For decades Foster produced gorgeous Sunday comic strips of *Tarzan* and his own creation, *Prince Valiant*. He is lauded by all as one of the great artists of the comic strip field.

Gardner Fox

Fox was the first "full-time professional" comic book writer, a career that spanned 34 years, from 1938 to 1972. In all, he churned out more than 4,000 scripts for DC, where he created the Flash, Sandman, Dr. Fate, Hawkman, Adam Strange, the Justice Society, the Justice League, and wrote for numerous other titles, from *Batman* to the *Atom*. He also wrote a number of science fiction novels.

Frank Frazetta

Although he worked on both comic books (EC stories, covers) and comic strips (*Li'l Abner*, *Johnny Comet*), Frazetta has become best known for his book and magazine covers (*Tarzan*, *Creepy*, *Eerie*) and movie posters. His painted barbarians and maidens fetch high prices at auction, and his style has influenced untold numbers of fantasy painters.

William Gaines

Although most people probably think *Mad* magazine when they think of Gaines (he was the publisher of the humor magazine from its inception until his death), William Gaines had his greatest influence in founding and publishing the whole EC line of comics, from *Tales from the Crypt* to *Weird Science*. Gaines is also known for standing up for comics in his testimony before a Senate subcommittee investigating the relation of comics to juvenile delinquency.

Jean "Moebius" Giraud

Giraud first came to the attention of Americans as the artist on the western graphic novel series *Lt. Blueberry*. In 1975 he founded *Metal Hurlant* (which became *Heavy Metal* in the U.S.). His highly individual art style on such sf/fantasy series as *Airtight Garage* and *Arzach* has been highly influential on a wide variety of artists.

Archie Goodwin

The late Archie Goodwin is considered by all to have been the "editor's editor." He left his mark first as editor (and chief writer) of *Creepy* and *Eerie* magazines for Warren in the 1960s, and then went on to edit the Epic line of creator-owned projects at Marvel (where he also served a short stint as editor-in-chief). He then moved on to DC, where he served as editor of a variety of Batman titles until his death in 1998. Many people will remember him as "the nicest guy in comics."

Chester Gould

Gould is the cartoonist who brought us Dick Tracy, Tess Truehart, Junior, Moon Maid, and the most bizarre set of villains ever to grace a newspaper page. Gould not only produced gritty crime stories but delighted readers with such scientific innovations as the two-way wrist radio.

George Herriman

The bizarre triangle of Ignatz Mouse, Krazy Kat,

and Offisa Pup sprang from the fertile mind of cartoonist Herriman, whose imaginative use of the comics page and unique setting have captivated readers for nearly a century. Because of Herriman, a brick isn't just a brick.

Carmine Infantino
Infantino's art established a distinctive look to DC's science fiction comics in the late 1950s and early 1960s. His work on the relauched Silver Age Flash is prized by collectors. In the mid-1960s he became DC's art director and proceeded to hire such artists as Joe Kubert, Joe Orlando, and Dick Giordano. He moved on to become DC's editorial director, publisher, and president; he left DC in 1975.

Bob Kane
Kane will go down in history as the creator of Batman. 'Nuff said.

Gil Kane
As a penciler Kane lent his distinctive style to numerous DC and Marvel titles beginning the 1950s, including drawing more than 900 covers for Marvel starting in the late 1960s. His work at DC on such titles as *Green Lantern* and *The Atom* is highly revered by fans.

Walt Kelly
Kelly created the denizens of the Okeefenokee swamp, from Pogo Possum to Albert the Alligator to Miz Mamselle Hepzibah to Porkypine. His *Pogo* was one of the great sophisticated comic strips, imbued with great humor, sublime satire, and transcendental cartooning.

Frank King
With *Gasoline Alley*, Frank King created a neighborhood full of interesting characters who did something no other comics characters did—they aged. He was also a master of the Sunday newspaper page, utilizing it to its full potential by often creating a full-page image and dividing it into panels.

Jack Kirby
The "King" of the comic book artists, Kirby was there from the beginning, co-creating Captain America in the Golden Age, co-creating whole genres such as romance comics in the 1940s, and co-creating Marvel's Silver Age in the 1960s, giving the distinctive look to such characters as the Fantastic Four, Thor, the Silver Surfer, the Avengers, and hundreds of other characters. In the 1970s he created the Fourth World for DC, giving birth to such characters as Darkseid, the Demon, and Mr. Miracle. We lost him in 1994.

Joe Kubert
Having started in comics as a teenager in Will Eisner's studio, Kubert has been drawing professionally for over 50 years. He is best known for his work at DC on *Hawkman*, *Our Army at War*, Sgt. Rock, Viking Prince, Enemy Ace, and *Tarzan*. His 1996 graphic novel *Fax from Sarajevo* has won numerous awards. He currently operates the Joe Kubert School in New Jersey, the only U.S. school devoted solely to cartooning and graphic art.

Harvey Kurtzman
Best known for his wild and wacky humor on the early issues of *Mad* and the other publications he edited (*Humbug*, *Help!*) and for his long-running *Playboy* strip "Little Annie Fanny," Kurtzman also made an indelible mark in comics with the war comics he wrote and edited for EC in the early 1950s. Kurtzman was a major influence on a wide range of writers, artists, filmmakers, and others in the 1950s and 1960s.

Stan Lee
In a career at Marvel Comics spanning 60 years, Stan Lee has seen it all. After having been an editor at Timely in the 1940s and 1950s, in the 60s he co-created all the Silver Age Marvel characters, wrote all the books, and still had time to commune with readers ("Face front, true believers!") via "Stan's Soapbox."

Sheldon Mayer
Mayer was at DC from its earliest beginnings, having played a role in convincing Harry Donenfeld to feature Superman in the company's new title, *Action Comics*. He was not only one of the most revered editors in the history of comics but a cartoonist in his own right, having created *Scribbly* and the much-beloved *Sugar and Spike*.

Winsor McCay
McCay's *Dreams of the Rarebit Fiend* and *Little Nemo* set unparalleled standards for fantasy artwork on the Sunday comics page early in this century. McCay was also a pioneer in animation with his "Gertie the Dinosaur" short.

Dale Messick
Messick's landmark comic strip *Brenda Starr* debuted in 1940, and she produced it herself for 43 years. She treated readers to stories of adventure and intrique that also included glamour, fashion, and romance.

Mac Raboy
Raboy's stunning artwork and covers for *Captain Marvel Jr.* make it a highly prized series among Golden Age collectors. He left comic books in 1948 to draw the *Flash Gordon* Sunday newspaper strip, which he did until his death in 1967.

Alex Raymond
Raymond made his place in comics history not only by creating *Flash Gordon* but for influencing artists such as Al Williamson with his beautiful line work and science fiction settings.

John Romita
John Romita Sr. drew Marvel's *Amazing Spider-Man* from 1966 to 1972, giving the definitive look to such characters as Mary Jane Watson. In 1973, he became Marvel's art director, a position he held until his retirement in 1996. As art director he had a hand in designing a number of Marvel characters, including the Punisher, Wolverine, and Luke Cage.

E. C. Segar
Segar originated Popeye, Olive Oyl, Wimpy, and other now-classic cartoon characters in his comic strip *Thimble Theatre*, which debuted in 1919. The strip ran for 10 years before Popeye first appeared—the rest is history.

Marie Severin
Her career in comics spans 50 years. Marie Severin was the colorist for all the EC Comics titles in the early 1950s. In the 1960s she joined Marvel Comics, where over the next two decades she not only anchored the famous

"bullpen" but drew such comics as *The Incredible Hulk*, *Kull*, and *Not Brand Echh!* She went back to coloring in the 1990s, primarily for DC titles.

Alex Schomburg
The prolific Schomburg turned out hundreds of comics and pulp magazine covers in the 1930s and 1940s. His covers for World War II-era titles are noted for their large casts of characters in dynamic action, and his airbrush science fiction covers are prized for their brilliant colors and attractive females.

Charles Schulz
Charlie Brown, Snoopy, Linus and Lucy—the late Mr. Schulz gave us these cultural icons and more.

Julius Schwartz
Julie served as editor at DC Comics for 49 years, starting in the 1940s. In the early 1950s he edited DC's premier science fiction titles, *Strange Adventures* and *Mystery in Space*, then went on to usher in the Silver Age in the mid-1950s with revivals of revised versions of such Golden Age characters as the Flash and Green Lantern.

Jerry Siegel and Joe Shuster
While teenagers in Cleveland, these two science fiction fans created Superman. And a whole industry was born.

Joe Simon
With Jack Kirby, Simon co-created Captain America, invented boy gang comics, and produced the first romance comics. Among the titles they created were *Young Allies*, *Boy Commandos*, *Young Romance*, and *Black Magic*. On his own, Simon created *Prez* and *Brother Power the Geek* for DC.

Art Spiegelman
The cartoonist is best known for his Pulitzer prize–winning graphic novel, *Maus*. As the co-publisher of the groundbreaking periodical *RAW*, he published the works of a wide range of alternative cartoonists. His most recent works have included writing and drawing the children's book *Open Me. . . I'm a Dog!*, drawing covers for *The New Yorker* and editing (with wife Francoise Mouly) the *Little Lit* anthologies of retold fairy tales for kids.

Dick Sprang
Many comics aficionados consider Sprang to have been the Batman artist. He gave a distinctive square-jawed look to the character from the mid-1940s through the early 1960s.

Curt Swan
Swan drew Superman for nearly 30 years, from 1955 to the mid-1980s. For many fans, Swan's version of Superman is the definitive one.

Osamu Tezuka
Tezuka was the dean of Japan's comics (manga) and animation (anime) industries from 1947 until his death in 1989. He created such wide-ranging series as *Astro Boy* (*Mighty Atom*), *Kimba the White Lion* (*Jungle Emperor*), *Adolf*, *Phoenix*, and *Black Jack*. With many of these works now available in U.S. editions, his following and influence among Americans continues to increase more than a decade after his death.

Alex Toth
Although he didn't create any famous characters or have long runs on any well-known comics titles, Toth is revered among comics artists for his sparse yet eloquent drawing style and his storytelling techniques. In animation, his character designs for shows such as *Space Ghost* have influenced many a modern cartoonist.

Al Williamson
Known for his dashing heroes and beautiful women, Williamson is an "artist's artist." He was the "young guy" among the EC artists of the early 1950s, producing classic stories for the various science fiction and fantasy titles, often in collaboration with Frank Frazetta, Wally Wood, and Roy Krenkel. After the EC heyday, Williamson moved on to draw a wide variety of stories for Atlas, ACG, and other companies. In the 1960s he finally found his niche in adventure comic strips, with a regular gig on Secret *Agent X-9* and then a memorable stint as the artist on the *Star Wars* comic strip. In recent years he has been inking a variety of titles at Marvel.

Basil Woverton
Although he will be forever associated with the "Lena the Hyena" drawing he did for Al Capp's *Li'l Abner*, Wolverton produced memorable science fiction comics during the Golden Age, including the "Spacehawk" and "Space Patrol" series. He also produced hundreds of caricatures and other drawings in his distinctive stippled style.

Wally Wood
Wood's art style first captured readers in EC's fantasy/sf titles and particularly in *Mad*. Wood gave the distinctive look to the "Mars Attacks" trading cards and created *T.H.U.N.D.E.R. Agents*. In his later years, he published one of the most polished fanzines (*Witzend*) and he self-published a wide variety of works, from *The Pipsqueak Papers* to *Cannon* and the adult *Sally Forth*.

Inkpot Award Winners

Forrest J Ackerman (1974), Douglas Adams (1983), Neal Adams (1976), Alfredo Alcala (1977), Richard Alf (1989), Barry Alfonso (1975), Frank Alison (1998), Murphy Anderson (1984), Kirk Alyn (1974), Maeheah Alzmann (1983), Brad Anderson (1975), Brent Anderson (1985), Craig Anderson (1979), Poul Anderson (1986), Jim Aparo (1993), Ramon Arambola (1984), Sergio Aragonés (1976), Robert Asprin (1988), Alicia Austin (1991), Terry Austin (1980), Dick Ayers (1997).

Jerry Bails (1981), Clive Barker (1991), Carl Barks (1977), Mike Baron (1988), Donna Barr (1996), Dan Barry (1991), Lynda Barry (1988), Tom Batiuk (1999), Greg Bear (1984), C. C. Beck (1977), Charles Berberian (2003), Karen Berger (1990), Bob Bindig (1982), Murray Bishoff (1980), Steve Bissette (1997), Mel Blanc (1976), Robert Bloch (1975), Don Bluth (1983), Vaughn Bode

(1975), Brian Bolland (1982), Frank Bolle (2003), Henry Boltinoff (2001), John Bolton (1988), Ben Bova (1985), Pat Boyette (1980), Ray Bradbury (1974), Marion Zimmer Bradley (1986), David Brin (1985), Terry Brooks (1997), John Broome (1998), Frank Brunner (1976), Bob Burden (1990), Carina Burns-Chenelle (1992), Edgar Rice Burroughs (1975), John Buscema (1978), Daws Butler (1975), Sal Buscema (2003), Richard Butner (1975), John Byrne (1980).

Eddie Campbell (1998), Canadian Film Board (1980), Milton Caniff (1974), Al Capp (1978), Frank Capra (1974), Nick Cardy (1998), Mike Carlin (1994), Gary Carter (1993)., Paul Chadwick (1994), Ernie Chan (1980), Bob Chapman (1992), Howard Chaykin (1977), Bob Clampett (1974), Chris Claremont (1980), Russ Cochran (1982), David Cockrum (1982), Gene Colan (1978), L. B. Cole (1981), Max Allan Collins (1982), Francis Ford Copolla (1992), Roger Corman (1995), Chase Craig (1982), R. Crumb (1989), Howard Cruse (1989), Chuck Cuidera (1999), Jack Cummings (1985).

John Davenport (2003), Jack Davis (1985), Dan DeCarlo (1991), Tom DeFalco (1990), Samuel R. Delany (1999), Lester Dent (1977), Fae (Gates) Desmond (1984), Robin Doig (1992), Irwin Donenfeld (2001), Shel Dorf (1975), Arnold Drake (1999), Stan Drake (1984), Mort Drucker (1996), Philippe Dupuy (2003).

Kevin Eastman (1989), Will Eisner (1975), Will Elder (2000), Harlan Ellison (1987), Steve Englehart (1979), Dale Enzenbacher (1979), Jackie Estrada (1977), Rick Estrada (2000), Mark Evanier (1975).

Lee Falk (1989), Jules Feiffer (1988), Raymond Feist (1988), Al Feldstein (1994), John Field (1984), Jim Fitzpatrick (1981), Shary Flenniken (1980), Creig Flessel (1992), Phil Foglio (1993), June Foray (1974), Hal Foster (1977), Gil Fox (1978), Kelly Freas (1979), Tom French (1978), Virginia French (1979), Mike Friedrich (1980). Brian and Wendy Froude (2001)

Neil Gaiman (1991), William Gaines, 1990; Rick Geary (1980), Larry Geeck (1987), Ted (Dr. Seuss) Geisel (1991), Steve Gerber (1978), Dave Gibbons (1986), Walter Gibson (1977), Joe Giella (1996), Keith Giffen, (1991), H. R. Giger (1979), Sam Glanzman (1999), Dick Giordano (1981), Jean ("Moebius") Giraud (1986), George Gladir (1991), David Glanzer (1998), Phoebe Gloeckner (2000), Don Glut (1980), Stan Goldberg (1994), Larry Gonick (1999), Archie Goodwin (1982), Robert Goodwin (1993), Floyd Gottfredson (1983), Ron Goulart (1989), Chester Gould (1978), Alan Grant (1992), Dave Graue (1981), Roberta Gregory (1994), Mike Grell (1982), Rick Griffin (1976), Bill Griffith (1992), Matt Groening (1988), S. Gross (1980), Gary Groth (1988), Chad Grothkopf (1994), Fred Guardineer (1998), Paul Gulacy (1981).

Joe Haldeman (1991), Bruce Hamilton (1982), Bob Haney (1997), Jim Harmon (1977), Ray Harryhausen (1992), Johnny Hart (1976), Al Hartley (1980), Irwin Hasen (1999), Gene Hazelton (1979), Russ Heath (1997), Robert Heinlein (1977), Marc Hempel (1992), Gene Henderson (1977), Mary Henderson (1981), Jim Henson (1990), Gilbert Hernandez (1986), Jaime Hernandez (1986), Greg Hildbrandt (1995), Tim Hildebrant (1995), Rick Hoberg (1984), Eric Hoffman (1974), Burne Hogarth (1978), Beth Holley (2000), Karl Hubenthal (1981).

Eddie Ibrahim (2002), Ryuichi Ikegami (1995), Carmine Infantino (2000).

Steve Jackson (2003), Frank Jacobs (2002), Martin Jaquish (2001), Jason (2002), Greg Jein (1984), Ferd Johnson (1993), George Clayton Johnson (1976), Lynn Johnston (1991), Ollie Johnston (1984), Chuck Jones (1974).

Carol Kalish (1991), Michael Kaluta (1977), Jack Kamen (2000), Bob Kane (1978), Gil Kane (1975), Ben Katchor (2000), Jack Katz (1982), Kaiji Kawaguchi (2001), Howard Kazanjian (1982), Bil Keane (1981), Walt Kelly (1989), Vicky Kelso (1976), Hank Ketcham (1982), Ward Kimball (1987), Jack Kirby (1974), Denis Kitchen (1986), B. Kliban (1980), Walter Koenig (1982), Ken Krueger (1978), Joe Kubert (1977), Harvey Kurtzman (1977), Richard Kyle (1982).

Peter Laird (1989), Harry Lampert (2000), Joe, R. Lansdale (2001), Bernie Lansky (1978), Carol Lay (1997), Mell Lazarus (1976), Stan Lee (1974), Jim Lee (1992), Steve Leialoha (1986), Paul Levitz (2002), Larry Lieber (2003), Alan Light (1975), Randi and Jean-Marc Lofficier (1990), Deni Loubert (1987), Sue Lord (1999), Bob Lubbers (2002), George Lucas (1977), Bill Lund (1974), Stan Lynde (1977).

Carl Macek (1979), Don Maitz (1991), Milo Manara (1992), Russ Manning (1974), Lee Marrs (1982), Frank Marshall (1982), Don Martin (1993), George R. R. Martin (1988), Lorenzo Mattotti (1998), Norman Maurer (1983), Sheldon Mayer (1976), Scott McCloud (1992), Todd McFarlane (1992), Dave McKean (1993), Syd Mead (1989), Dale Messick (1976), Bill Messner-Loebs (1987), Frank Miller (1981), Doug Moench (1981), Sheldon Moldoff (1991), Monkey Punch (1981), Jim Mooney (1996), Michael Moorcock (1997), Terry Moore (2003), Rowena Morrill (1992), Grant Morrison (1990), Gray Morrow (1978), Alan Moore (1985), Dick Moores (1975), Victor Moscoso (1979), Jerry Muller (1980), Russell Myers (1974).

Clarence Nash (1978), Grim Natwick (1978), Clydene Nee (1993), Paul S. Newman (1998), Alex Nino (1976), Larry Niven (1979), Marty Nodell (1986), Diane Noomin (1992), Paul Norris (1993), Andre Norton (1989), Irv Novick (1995).

Dan O'Bannon (1985), Bob Oksner (2002), Steve Oliff (1991), George Olshevsky (1980), Dennis O'Neil (1981), Dan O'Neill (1979), Jerry Ordway (1994), Joe Orlando (1980), Tom Orzechowski (1985), Bob Overstreet (1990), Gary Owens (1981).

George Pal (1975), Brant Parker (1984), Virgil Partch (1979), Mike Pasqua (1988), Fred Patten (1980), Harvey Pekar (1986), George Perez (1983), Mike Peters (1987), Don Phelps (1980), Richard Pini (1980), Wendy Pini (1980), Bud Plant (1994), Howard Post (2003), John Pound (1982), Jerry Pournelle (1979), Paul Power (1993), Byron Preiss (1977).

Tony Raiola (1982), David Raskin (1980), Nestor Redondo (1979),

Mary Reynante (1990), Mike Richardson (1994), Don Rico (1976), Trina Robbins (1977), Jerry Robinson (1989), Spider and Jean Robinson (2001), Richard Rockwell (1981), John Rogers (1985), Marshall Rogers (1979), Julie Roloff (1991), John Romita Sr. (1979), John Romita Jr. (1994), Stanley Ralph Ross (1977), Bill Rotsler (1978), Richard Rowell (1994), Mike Royer (1978), Steve Rude (1988), P. Craig Russell (1993).

Arn Saba (1983), Stan Sakai (1991), Allen Saunders (1981), Kurt Schaffenberger (1996), Bill Schanes (1987), Steve Schanes (1987), Alex Schomberg (1985), Bob Schreck (1990), Francoise Schuiten (1996), Mark Schultz (1993), Charles Schulz (1974), Diana Schutz (1989), Alvin Schwartz (2001), Julius Schwartz (1981), Lew Sayre Schwartz (2002), Bill Scott (1977), David Scroggy (1977), Mike Sekowsky (1981), Rod Serling (1975), Phil Seuling (1974), John Severin (1998), Marie Severin (1988), Scott Shaw! (1980), Robert Shayne (1984), Gilbert Shelton (1978), Lucius Shepard (1994), Dave Sheridan (1978), Hal Sherman (2002), Jim Shooter (1980), Joe Shuster (1975), Noel Sickles (1976), David Siegel (1996), Jerry Siegel (1975), Bill Sienkiewicz (1981), Robert Silverberg (1987), Dave Sim (1981), Joe Simon (1998), Louise Simonson (1992), Walt Simonson (1985), Joe Sinnott (1995), Jeff Smith (2001), Bill Spicer (1979), Dan Spiegel (1983), Art Spiegelman (1987), Stephen Spielberg (1982), Mickey Spillane (1994), Dick Sprang (1992), Mark Stadler (1986), John Stanley (1980), Jim Starlin (1975), Leonard Starr (1982), Joe Staton (1983), Ken Steacy (1990), Jim Steranko (1975), Rick Sternbach (1990), Dave Stevens (1986), Bil Stout (1978), J. Michael Stracynski (1994), Ted Sturgeon (1975), Vincent Sullivan (1993), Curt Swan (1984).

Janet Tait (1989), Rumiko Takahashi (1994), Naoko Takeuchi (1998), Bryan Talbot (2000), B. K. Taylor (1980), Osamu Tezuka (1980), Frank Thomas (1984), Roy Thomas (1974), Don Thompson (1976), Kim Thompson (2001), Maggie Thompson (1976), Frank Thorne (1978), Janice Tobias (1997), Alex Toth (1981), Angelo Torres (2000), Bjo Trimble (1974), Herb Trimpe (2002), Lewis Trondheim (2000), Morrie Turner (1981), Ron Turner (1989), George Tuska (1997).

Jim Valentino (1984), Boris Vallejo (1978), James Van Hise (1983), Charles Vess (1990), Larry ("Seymour") Vincent (1975), Vernor Vinge (1992).

Matt Wagner (1988), Mort Walker (1979), Jay Ward (1977), Len Wein (1977), Mort Weisinger (1978), Adam West (1980), Mark Wheatley (1992), Michael Whelan (1993), Robert Williams (1982), Al Williamson (1984), Gahan Wilson (1989), Barry Winsor-Smith (1975), Bill Woggon (1981), Elmer Woggon (1978), Marv Wolfman (1979), Wally Wood (1980), William Woolfolk (2002), Berni Wrightson (1987).

Cat Yronwode (1983), Mark Yturralde (1998), Roger Zelazny (1993), Ray Zone (1987).

Bob Clampett Humanitarian Award

Past winners of the Clampett Award are Forrest J Ackerman (1984), Robert A. Heinlein (1985), Bernie Wrightson and Jim Starlin (1985), Ray Bradbury (1987), June Foray (1988), Phil Yeh (1989), Sergio Aragonés (1990), the Comic Book Legal Defense Fund (1991), Archie Goodwin (1992), Jack Kirby (1993), Will Eisner (1994), Maggie Thompson (1995), Andrew Vachss (1996), Joe Kubert (1997), Frank Miller (1998), Jerry Robinson (1999), Peter Laird (2000), Mark Evanier (2001), Herb Trimpe (2002), Alex Ross (2003)

Russ Manning Promising Newcomer Award

Past winners of the Manning Award, presented in conjunction with the West Coast Comics Club, are Dave Stevens (1982), Jan Duursema (1983), Steve Rude (1984), Scott McCloud (1985), Art Adams (1986), Eric Shanower (1987), Kevin Maguire (1988), Richard Piers Raynor (1989), Dan Brereton (1990), Daerick Gross (1991), Mike Okamoto (1992), Jeff Smith (1993), Gene Ha (1994), Edvin Biukovic (1995), Alexander Maleev (1996), Walt Holcomb (1997), Matt Vander Pool (1998), Jay Anceleto (1999), Alan Bunce (2000), Goran Sudzuka (2001), Tan Eng Huat (2002), Jerome Opeña (2003)

OZZFEST 2004

www.lacunacoil.it

LACUNA COIL

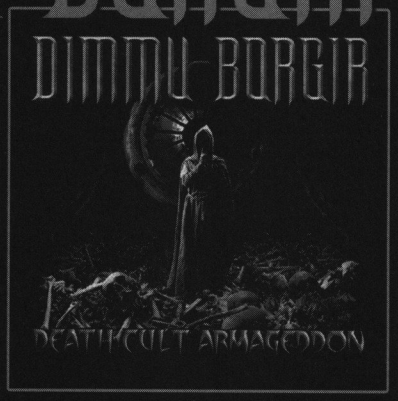
Catch them on the Second Stage!

COMALIES
Special 2-CD Slipcase Edition
9 Bonus Tracks - 2 Videos
Featuring the videos for the hit singles "Heaven's A Lie" and "Swamped".
Exclusive acoustic versions of old and new songs

"Lacuna Coil are indeed well worth all the fuss made over them." – KERRANG!

DIMMU BORGIR

Catch them on the Main Stage just before SLAYER!



DEATH CULT ARMAGEDDON
Special 2-CD Slipcase Edition
Featuring 5 previously unreleased bonus tracks including a cover of Bathory's "Satan My Master" & Twisted Sister's "Burn In Hell" as well as a video for "Progenies Of The Great Apocalypse".

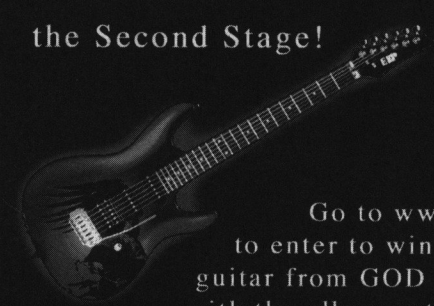
www.dimmu-borgir.com

www.godforbid.com

GOD FORBID

*"Fu*k it, you can't handle this much metal."* – AMP

Catch them on the Second Stage!



Go to www.centurymedia.com to enter to win an autographed ESP guitar from GOD FORBID, airbrushed with the album art from *Gone Forever!*

ESP
www.espguitars.com

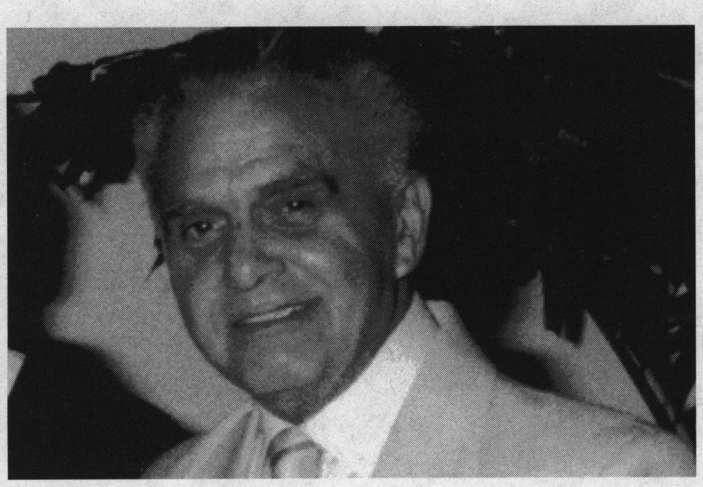
NUCLEAR BLAST
WWW.NUCLEARBLASTUSA.COM

WWW.OZZFEST.COM

WWW.CENTURYMEDIA.COM
CENTURY MEDIA

The Timeless Jack Kirby

by Mark Evanier



Ten years? It's been ten years?

Actually, it's been longer than that. Jack Kirby died the morning of February 6, 1994. So if you're reading this the first day of the Comic-Con International, it's been 3,819 days.

That's 91,656 hours without Kirby.

Or 5,499,360 minutes.

Or 329,961,600 seconds.

Seems like it was only yesterday. And then again, it seems like an eternity.

Either way, it's hard to think of Jack in the past tense. He was a man who often thought backward but only to get to the future. He lived simultaneously in yesterday, today, and tomorrow, careening between them like Billy Pilgrim in a runaway time machine.

When in the Past, he would tell you anecdotes, usually about fighting. He was battling the street gangs in the crummy parts of New York where he grew up. Or he was battling the Nazis during World War II, an experience that was never far from his consciousness. At least once a week, Jack would awaken in the middle of his night, jerked back to Today from a nocturnal visit to the battlegrounds. Then, without even putting his hand out to signal, he'd make a quick U-turn and have you in the world yet to come, telling you just how it would be.

With Jack, the Past and Future were both part of one big picture, with a small area of Present wedged somewhere between. There was something timeless, not just about his work but about the way he talked, the way he thought. It seems wrong to apply normal rules of time passage to him. Yeah, it could be ten years since we lost him. But it could also be ten centuries. Or ten seconds . . .

. . . ten centuries because we miss him.

. . . ten seconds because there's so much of him around, and not just in reprints and reissues. There's also the work he inspired—the folks who became writers or artists or film directors because Kirby jumpstarted their imaginations. And then you have the way in which he inspired others—folks who don't even create comics or creative work—and how he left an everlasting impression.

It often seems like he's still with us—like I can pick up the phone (I still remember the number) and talk to him. Not a day goes by that one or both of the following does not occur in my life:

1. Someone asks me about Jack.
2. Something that happens reminds me of Jack.

I get asked about him all the time, often by folks who discovered his work in the past decade, too late to show up at one of these conventions and meet the man for themselves. Those who did can tell you how stunningly accessible he was. He would stand there all day, talking to anyone who wanted to talk to him, talking about almost anything they wanted to talk to him about.

He'd stand there. His wonderful wife Roz, always so protective, would tell him to sit down and he might, but just for a second. Because if someone came over to meet him and they were standing, he felt he should stand, as well—out of courtesy and because this was a King who stood on no ceremony. ("I sit down all day at home," he'd sometimes tell Roz. "It'll do me good to stand for a while.")

If you asked him a question, you got an answer. You might not have understood it at the time, because Jack's mind made these odd, noncontiguous connections and his conversation came out the same way. Most minds go from A to B to C to D. Jack's would start with C, then go back to pick up A. Then he'd make a quick, seamless segue to K or W and wind up somewhere On Beyond Zebra.

You'd get maybe 60 percent of it but nod like you understood every syllable. Then, days later, weeks later, even decades later (I'm not kidding), you might figure out the missing piece and go, "Yes! Of course!" Not long ago, I suddenly thought of two conversational fragments that had occurred weeks apart in 1971. Taken individually, they were incomplete and not particularly wise. Taken as halves of one conversation, as I now realize Jack meant them, they formed one truly valuable insight.

It just took me 33 years to realize it.

Which brings me to the second thing that happens every day: Something reminds me of Jack. As I get older, it has increasingly less to do with comics and much more to do with life. He was really a very wise man, more perceptive than even his admirers realized at the time.

One of the many things I realize Jack was right about was what he called and we then called the San Diego Comic Convention. That's the old, pedestrian name for the event that put out this book. Jack was one of the first professionals to attend and support the con. He was one of the first—most likely, *the* first—to predict what it would become. In 1971, when everyone thought it was an astounding success just to have 600 comic fans come together, Jack said, "This is the future, not just of comics but of all media. Movie stu-

dios are going to come to this convention every year to see what's new."

Everyone, myself included, thought that was a nice thought but we didn't think it was really the future. Shows you how much we know.

What has happened to this convention has surprised a lot of us. But as of his last time here in '93, it had not surprised Jack. I don't believe that kind of thing ever surprised Jack . . .

. . . because no matter where you were in time, Jack was behind you, Jack was ahead of you—mostly ahead of you. He was forever coming up with the next idea, the next concept, the next innovation . . . or maybe the one after the next.

He was a dear, wonderful man with the most extraordinary mind I will ever encounter. And don't try to tell me he's been gone ten years.

Just look around this convention. Look what everyone is selling. Look at all the new artists, the new concepts, the new creative heights . . . just look at it all . . .

The place is filled to overflowing with Jack Kirby.

Mark Evanier has been to every San Diego Comic-Con. His first was as an assistant to Jack Kirby. He now presides over the Mark Evanier programming room at Comic-Con.

Meeting King Kirby at Comic-Con

by Karen Walker

I'm very pleased to see that Jack Kirby is being celebrated by this year's Comic-Con International. His contributions to the field are immeasurable, but I'll always remember him for a brief encounter I had with him, at Comic-Con of course!

I was there for Comic-Con number 6, back in 1975. I was 10 years old, and it was the first convention I had ever attended. My mother, who always supported my interest in comics, brought me to San Diego, where we stayed at the marvelously old and funky El Cortez Hotel. I remember being both overjoyed and overwhelmed. The dealers' room was like a vision of heaven—comics everywhere! It took me more than a day to make my first purchase—I was shell-shocked, still in disbelief that all of these comics were for sale. The first comic I bought was *Journey Into Mystery* 113, and I still have that book today. It always brings back great memories of that time.

My most significant memories from that particular Comic-Con though, involve Jack Kirby and Stan Lee. Both of Marvel's Founding Fathers were present at that con, and I got to meet them. At the time, I knew nothing about the circumstances around Kirby's departure from Marvel. All I knew was that although he was working at DC now, he had once been the artist on *Fantastic Four* and *Thor* and about a zillion other books that I loved. Even at that age, I recognized the power in his art, and it has probably shaped my opinion of the work of every comic artist I've ever seen. I think it was about the second day of the show when I saw King Kirby sitting at a table, signing autographs. It was very different from today's convention scene—no tickets, no huge lines or security. Just the most famous comic artist in the world, sitting a few feet away! I remember shyly making my way over.

He was exactly as I pictured him from all the "guest appearances" he had made in various comics: bristly salt and pepper hair and a cigar firmly planted in his mouth. He was a real character, larger than life. I asked him to sign a small autograph book my mom had gotten for me before the trip. He was very amiable, and made a little small talk. I told him the Thing was my favorite character and he said he was one of his favorites too. I went away from that encounter walking on air.

The next day, who should be available for autographs but Stan Lee! Stan was Marvel personified. I felt excited, and a little nervous, to go ask Stan the Man for his auto-

graph. Then it hit me: Wouldn't it be cool to have Stan's autograph on the same page as Kirby's? The creators of most of the Marvel characters, signed side by side? What a great idea!

When I got to the front of the table, I put my autograph book down, with Kirby's signature face up. "May I have your autograph Mr. Lee?"

Stan looked at me, smiled, then looked at the book. He stared at the name on the page, and frowned slightly. I began to panic inside. Something was wrong! My legs felt like jello.

After a second or so (it seemed longer), Stan said, "So you got Kirby to sign for you?"

"Yes, yesterday," I said timidly. What was he going to do? My young mind was imagining all kinds of terrible scenarios. Somehow I had insulted Stan the Man!

Then Stan lit up with his patented smile and said, "Well, that's great. Are you having a good time here?"

"Yes, thank you," I said. He said a little more to me, most of which I was too stunned to take in, and signed my book. I scampered away, not knowing how I had transgressed, but glad that the Man had had a change of heart and spared me. And now I had both Kirby's and Lee's signatures! How could life get any better?

I didn't discover that there had been discord between these two great gentlemen for another couple of years. But they both were so kind and generous to a 10-year-old girl that I have always held these memories fondly in my heart.

An Apology to the Kirby Crowd

by John Morrow, editor/publisher of *The Jack Kirby Collector* magazine

This year marks the 10th anniversary of Jack Kirby's passing, and of the birth of my company, TwoMorrows Publishing. But something's been eating away at me for over a decade, and it's time to come clean. I owe a big "I'm sorry" to a not-so-elite group that I've affectionately dubbed "The Kirby Crowd."

Maybe you're among them—one of the multitude of people who've had their lives changed by a short, graying, Lower-East-Side-of-New-York-tough-but-heart-as-big-as-Texas-and-imagination-as-big-as-the-universe artist named Jack Kirby. (Sure, that's probably the longest hyphenated description ever used in print, but Kirby never did anything in a small way, so...)

This goes out to the tens of thousands—perhaps hundreds of thousands—who had the privilege of meeting The King at this very convention. (If you don't know why Kirby was nicknamed "The King", open virtually any comic from the last half-century, and you'll probably encounter some kind of graphic or storytelling innovation that he was responsible for.) After a lifetime of failed attempts to get to San Diego to meet him, I finally finagled a trip to the West Coast in 1991, and had one afternoon free to attend this convention.

While it wasn't even half the size it is now, the Comic-Con was still quite overwhelming, so after learning where Kirby would be appearing, I swooped there like a vulture, not wanting to miss my one opportunity. Bad news: Jack wouldn't be back until late-afternoon, and I had to leave in a couple of hours. So I wandered the hall aimlessly, checking back every few minutes until my time was up. Just as I was heading for the exit feeling dejected, a PA announcer proclaimed that Kirby Was There! I scampered back to find a large crowd already gathered, blocking my last chance to meet my favorite comic book artist.

Here's where the apology comes in.

I'd always been pretty shy and introverted, and my proper Southern upbringing had stressed the importance of good manners. But at that moment, desperation was setting in, and I uncharacteristically dove straight ahead, not-so-politely squeezing through the seven-deep sea of fans, and elbowing my way to the front. It was probably the first time I'd ever asserted myself that aggressively, and I could feel the cold stares of the people I cut in front of, burning holes in the back of my neck.

As Jack worked the Kirby Crowd, telling his WWII stories, he'd ask people where they were from, and what they did for a living. When he got to me, we shook hands, and I stammered out some accolade that he'd undoubtedly heard a million times before. But he seemed genuinely touched when I told him how many times I'd tried to meet him, to no avail. Our conversation lasted all of about two minutes, and then guilt finally overwhelmed me, as I stepped aside to let the people behind me have their moment of glory with Jack. (Kirby, being the gracious host I'd always heard he was, seemed willing to talk to me all afternoon if I'd let him, despite all the others who were waiting for his attention.)

I'd like to think that Jack knew our meeting would result in something special coming from this wide-eyed fanboy who had rudely clawed his way to the front. But that day, neither of us had a clue how this encounter would impact both my life, and that of the legacy Jack would leave behind a couple of years later.

Fast-forward to February 1994. I'd pretty much gotten out of comics, but an old friend knew I'd always admired Kirby's work, and when Jack's obituary appeared in *USA Today*, my buddy faxed it to me. I was stunned, shocked, and saddened by the news, but grateful I'd had my one chance to meet him, if only briefly. So I spent that Spring digging out the few Kirby comics I'd saved, re-experiencing that old Jack Magic, and finally deciding—perhaps subcon-

sciously in penance for my actions in San Diego—that the world needed a humble, 16-page Xeroxed newsletter devoted to the life and career of one Jack Kirby.

And that's how Jack changed my life. I never had aspirations to be a publisher, but that little newsletter, which debuted in September 1994, started a chain reaction of events that have irrevocably altered the course of my existence. I've poured countless thousands of hours into *The Jack Kirby Collector*, which has now morphed into a whopping 80-page quarterly tabloid magazine, chock full of Kirby art, interviews with his family and contemporaries, and reminisces and recollections from other members of the Kirby Crowd. (As I write this, I'm working on issue #40.) For a decade, Kirby fans have worked tirelessly with me to keep Jack's memory alive through the mag's pages, and its success spawned relationships and opportunities that have led me to publish an entire line of publications about the comics medium and its creators.

I look forward to this convention all year, with its annual Kirby Tribute Panel (hosted by Mark Evanier, and featuring the top names in comics, waxing philosophic on all things Kirby). But my secret shame comes from the thousands of unsuspecting friends and acquaintances I've acquired while producing *The Jack Kirby Collector*. Undoubtedly, some of them were among that Kirby Crowd I fought my way through back in 1991. If you were one of the people I shoved out of the way, I hope you'll accept my apologies for being so ill-mannered. Your willingness to step aside (and restraint at not punching me out!) resulted in an ongoing tribute to the man and his legacy.

To make amends, I promise that—like every year for the last decade—for four days each Summer, the TwoMorrows Publishing booth will be a gathering place for the San Diego Kirby Crowd, much like the one I weaseled my way through in 1991. It's a place where we can all congregate to catch up on each others lives, and pay our respects to the man whose life and work has meant so much to us, and to the comics industry. If you met Jack, or if you just want to share your admiration of him, I invite you to stop by and chat. Jack may not physically be here any longer, but his spirit permeates every San Diego Comic-Con, and lives on in every member of the Kirby Crowd...

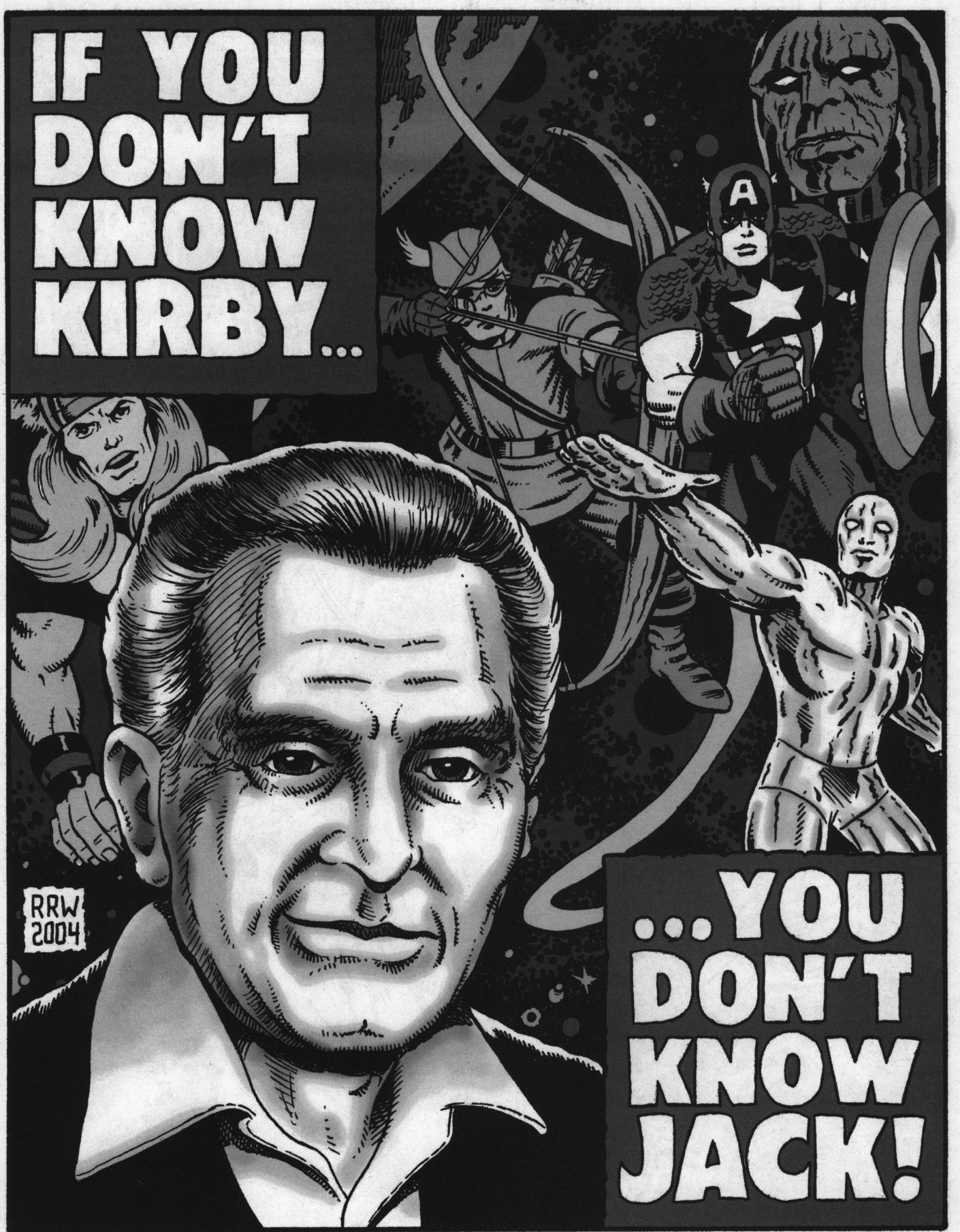
...especially the ones that didn't make it to the front of the line because of guys like me.

DAVE REYES

GIORGIO COMOLO

Jack Kirby 64

Comic-Con International: San Diego 2004



THOR, CAPTAIN AMERICA, & THE SILVER SURFER © MARVEL ENTERTAINMENT GROUP. DARKSEID & GREEN ARROW © DC COMICS.

atomic99@aol.com

RALPH RAWSON WERNER

Jack "King" Kirby
© 2004 Marvel Characters, Inc.
© 2004 DC Comics
1-04

GARY MORITA

THE ANIMATED ANIMATIONS™ COMPANY

PRESENTING FINE ART SPOTLIGHT

INTRODUCING AT COMIC-CON!

STAR WARS™

LIMITED-EDITION FINE ART PRINTS on paper & canvas

on Display at the ANIMATED ANIMATIONS booth in the Lucasfilm Pavilion

For Sale Through Our Authorized Dealers at Comic-Con

© 2004 Lucasfilm Ltd. & TM All rights reserved.

SELECTED EXCLUSIVELY FOR COMIC-CON!

NICKELODEON ORIGINAL PRODUCTION ART

Featuring REAL Animation Cel Art starring SpongeBob SquarePants™

on Display and for Sale at the WONDERFUL WORLD OF ANIMATION Booth

© 2004 Viacom International Inc. All rights reserved. Nickelodeon, SpongeBob SquarePants and all related titles, logos and characters are trademarks of Viacom International Inc. Created by Stephen Hillenburg.

PREMIERING AT COMIC-CON!

TIM BURTON'S NIGHTMARE BEFORE CHRISTMAS

LIMITED-EDITION TRIPTYCH

Three Fine Art Giclée Prints in a Gothic, Hinged Frame

Walt Disney ANIMATION ART

on Display at the ANIMATED ANIMATIONS booth in the Lucasfilm Pavilion

For Sale Through Our Authorized Dealers at Comic-Con

© Disney / Touchstone

FIRST TIME EVER AT COMIC-CON!

THE RUBE GOLDBERG INVENTIONS Collection

LIMITED-EDITION FINE ART PRINTS

on Display at the ANIMATED ANIMATIONS booth in the Lucasfilm Pavilion

For Sale Through Authorized Dealers

Rube Goldberg is the ® and © of Rube Goldberg Inc.

FOR MORE INFORMATION ABOUT THESE AND OTHER ANIMATED ANIMATIONS EDITIONS VISIT WWW.ANIMATEDANIMATIONS.COM

Long Live the King of the Monsters

by Kevin Yong

"Godzilla: king of the monsters. No one knows the origin of this indestructible monster, but many people believe that Godzilla was some kind of an ancient god. Others felt that Godzilla was a prehistoric monster, awakened from a million year sleep by atomic explosions . . ."

With those ominous words, a lazy Saturday afternoon in front of the television became one lonely child's first introduction to the world of Godzilla.

That child was me, and Godzilla's world was one I had never expected to enter. As a fearful child with an overactive imagination, monster movies ranked high on the list of prohibited nightmare fuel. I needed no such encouragement to be always afraid of every shadow, to fear what was behind every corner, and to obsess over every possible "what if?"

Yet the imagination that was the source of my greatest fears was also my greatest comfort. To take my mind off the fears and worries, I lost myself in worlds of wonder. Be it books or movies, comics or television, I hungrily sought out the stories of colorful heroes, wizards and scientists, of rocket ships and ray guns, of robots, aliens, dinosaurs and . . . monsters.

"The sound of his screeching roar and earth-shaking footsteps sent thousands running from their homes, fearing for their lives. He crushed all in his path and set the countryside aflame with his fiery breath. All of man's military might was no match for Godzilla. Bullets, tanks, rockets—they had no effect on this giant . . ." intoned the TV narrator over images of buildings toppling and tanks being crushed.

And so it always came full circle, with my daydreams of heroes forever leading back to the monsters of nightmare. And into that intersection now strode Godzilla, carrying this wide-eyed child's imagination in its wake.

The movie was *The Terror of Mecha-Godzilla*. It was the last of a series, and yet the first of many more for this one young viewer.

It didn't matter if the filmmakers were attempting to be "serious" or "tongue-in-cheek." It didn't matter how the dialogue was translated, or how the dubbing was synchronized, or how "realistic" the special effects were. The fact that Godzilla was "only" a man in a rubber suit mattered as little to me as the fact that a Muppet named Kermit was not "really" a frog. They were as real (and as pretend) as they needed to be.

That was because the individual details of Godzilla's movies were of far less importance than the very *idea* of Godzilla himself: He was the earth-shaking awe of unrelenting power and strength. He was the tragic loneliness of a long-dead world. He was the mystery of something unknown and the fear of something utterly uncontrollable. Godzilla was unquestionably a *monster*.

And yet . . . And yet, the TV announcer continued: *"Then, from the black hole of outer space, invaders from other planets and galaxies decided this was the opportunity to take over the earth. But Godzilla, like an animal protecting its home territory, decided to unite with the Earth people in attempting to fight off the invaders. Godzilla the terrifying monster now becomes Godzilla the friend and ally. . ."*

It was more than bringing a child's imagination full circle, more than the heroes and monsters doubling back on each other. In Godzilla, the hero and monster stood intertwined. He was the curse of modern science, he was the guardian of ancient prophecy. He was a prehistoric dinosaur, he was a fire-breathing dragon. He was the primal beast, the protective father, the kindly superhero. He was the terrifying destroyer, and the all-powerful defender. He was—and still is—the king of the monsters.

And on that lazy Saturday afternoon, he was what one small and fearful child needed most.

It has been 50 years since his debut, and the echoes of Godzilla's footsteps still continue. Long live the king.

William Miller

Godzilla: King of My Heart

by Zinzun

Like all momentous occasions, I still remember when I first set eyes on Godzilla. It was a Saturday afternoon. I was seven and already a fan of science fiction and monster movies. I looked at the screen and the title appeared, *Godzilla King of the Monsters*. "King of the Monsters," I thought, "We'll see." After watching a bit, I said aloud, "Talk, talk, talk, where's the monster?" Then, there he was and he was magnificent! That bumpy skin, those beady eyes, the crazy back ridges, the fangs, and he was huge! Sparking his way through electrical towers, stomping his way through Tokyo and say, is that a train in his mouth?! Way cool! I was in love! There were only a few Godzilla movies at the time, but I couldn't get enough.

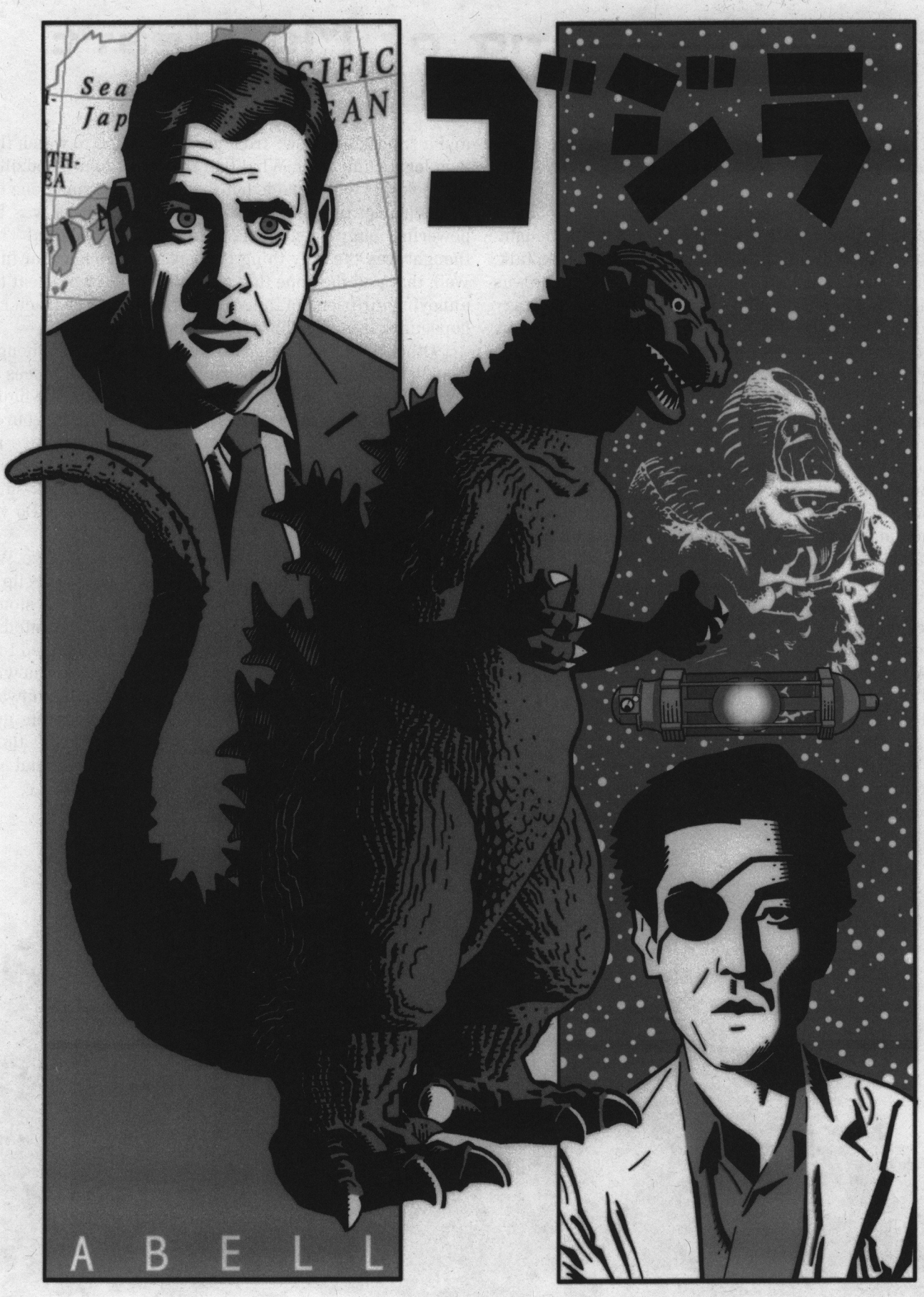
My mother then proceeded to call me Godzilla. I really don't think I was Godzilla-like in my behavior, although there was that one time when I pushed my brother into the pavement and knocked out a couple of his teeth. But still, she did call my brother Rodan, so we must have had some Earth-shaking fights. True to the Godzilla legend, my brother (Rodan) and I had an alliance, albeit an uneasy one.

Of course, I thought I would love Godzilla forever, but then came horses and then came boys. Life moved on. I did get excited about Godzilla again when I heard an American Godzilla film was to be made. I was stunned when I first saw the full-length "new" Godzilla. My daughter had recently joined a gym and I turned to her and said, "Oh look honey, Godzilla's been doing stair master, just like you!" After a glower and a "Spock eyebrow" from her I continued to watch this long-legged imposter. What had they done to my Godzilla? His look was bad enough, but the filmmakers had done the unforgivable; they messed with his roar. Where was his powerful, magnificent roar? This was *not* Godzilla! That thought was the only thing that got me through that film. Well, that and the hope that the not Godzilla would eat the annoying girlfriend of the Matthew Broderick character. A hope, unfortunately, that remained unfulfilled.

Other than that I didn't give Godzilla too much thought even though he seemed to pop up in the strangest places all my life. One of my homeroom teachers had a Godzilla figure on his desk. I found a Godzilla toy on a pew in my church. Someone who didn't know I was a Godzilla fan gave my daughter a Godzilla toy. On the first day of Anthropology class my college professor was wearing a Godzilla t-shirt. It was almost like Godzilla was saying, "I'm here. Do you still love me?"

Recently, at a hockey game the strains of "We Will Rock You" filled the air and on the screen was a clip of Godzilla doing his standing in one place stomp. "It's Godzilla!" I exclaimed as I pointed at the screen. I felt so happy. As I smiled I realized something. Through ups and downs, through thick and thin, Godzilla's always been there for me. You betcha big guy, I still love you! It's time to get those Godzilla movies out and get re-acquainted.

Douglas Kresl



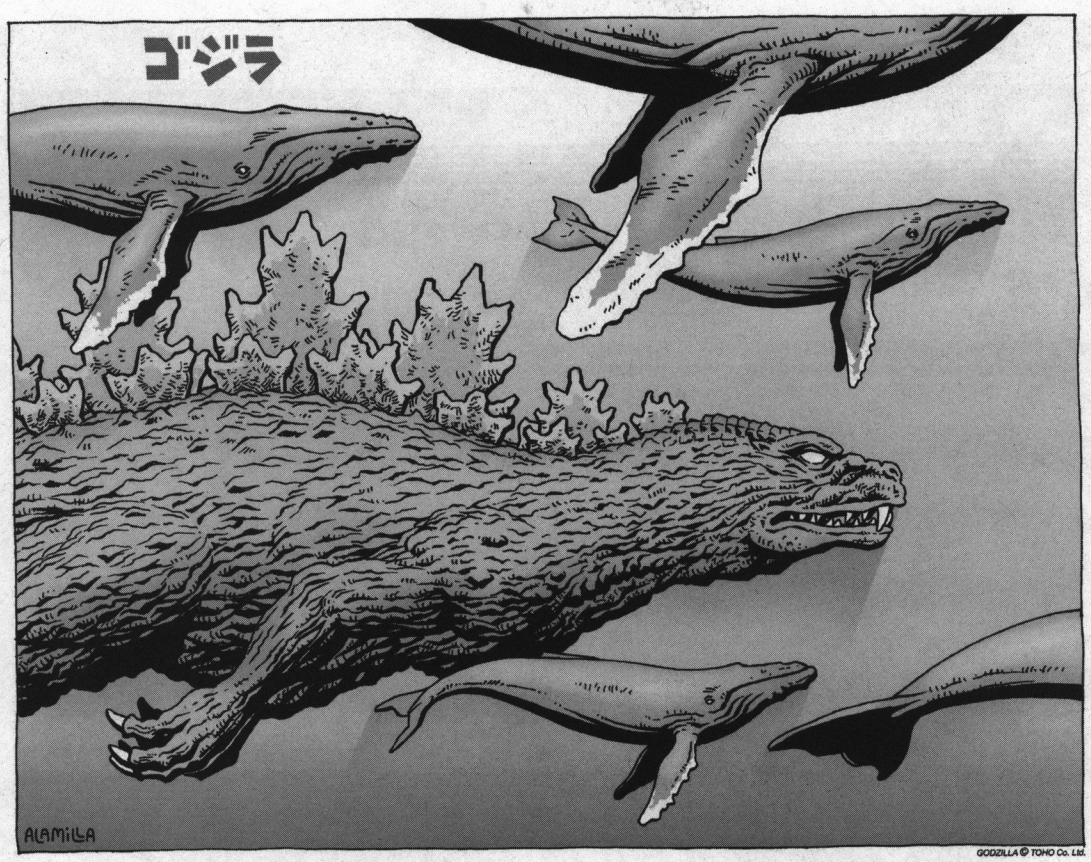
Dusty Abell

50th Anniversary of Godzilla in America

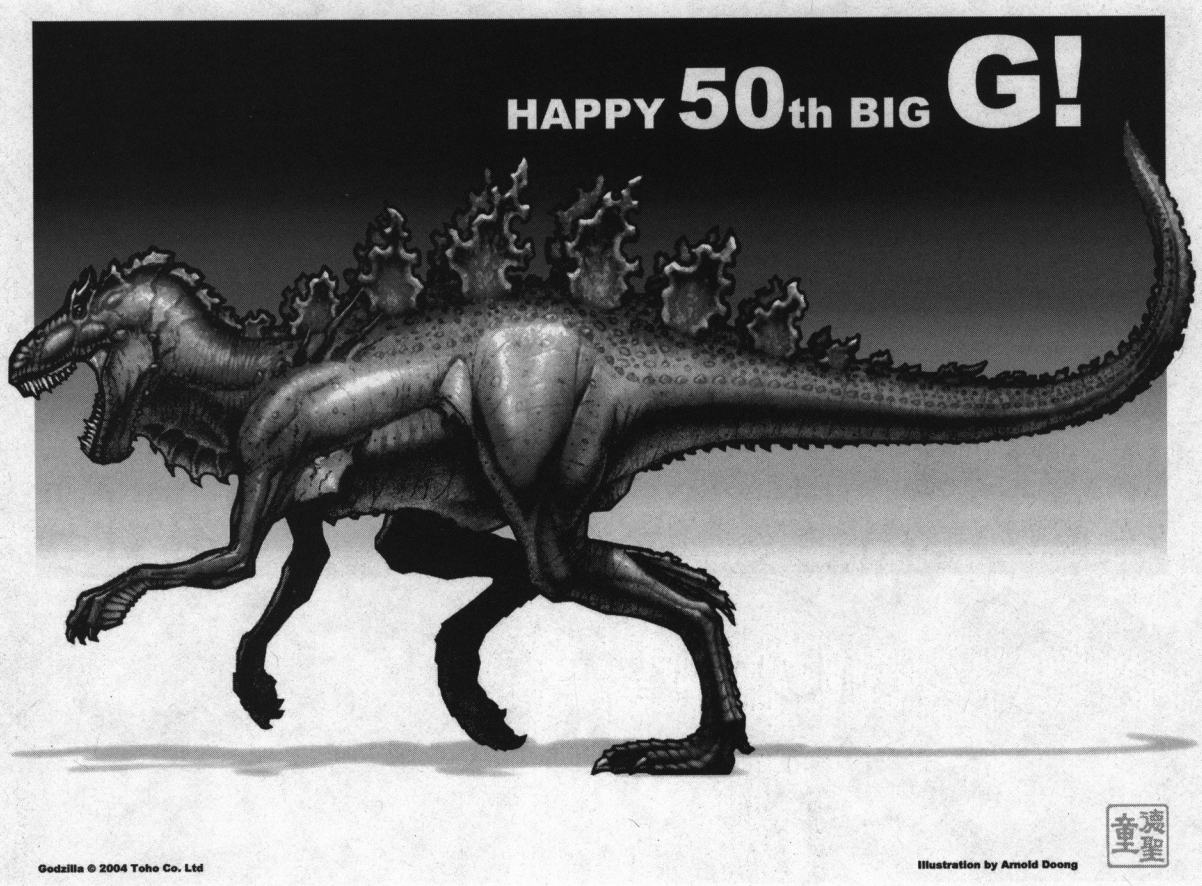
SCOTT BEADERSTADT

NEIL VOKES

50th Anniversary of Godzilla in America



ARTURO ALAMILLA



ARNOLD DOONG

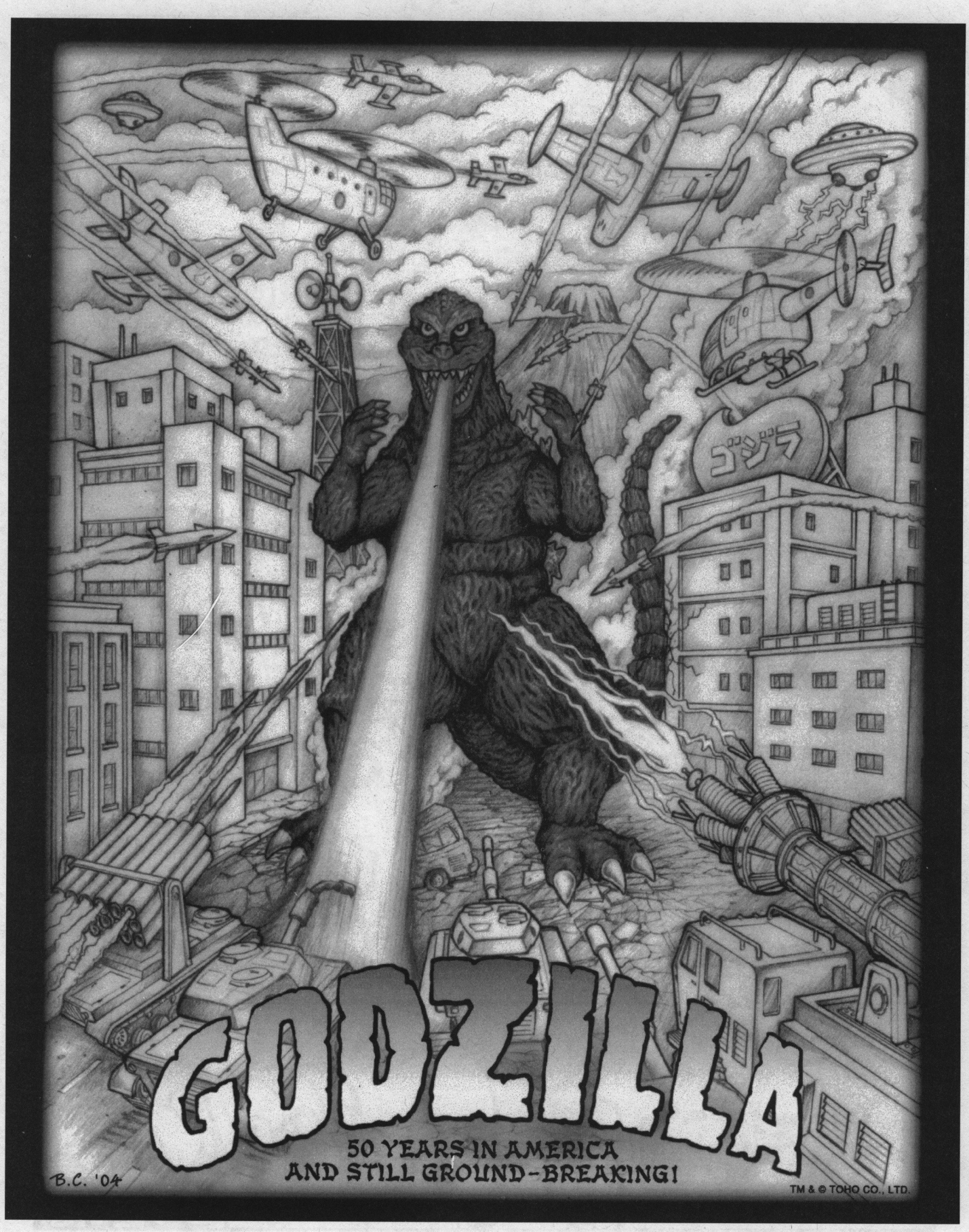
ROBERT MACNEIL

50th Anniversary of Godzilla in America

Comic-Con International: San Diego 2004

Jon J. Murakami

50th Anniversary of Godzilla in America



BRET CONOVER

50th Anniversary of Godzilla in America

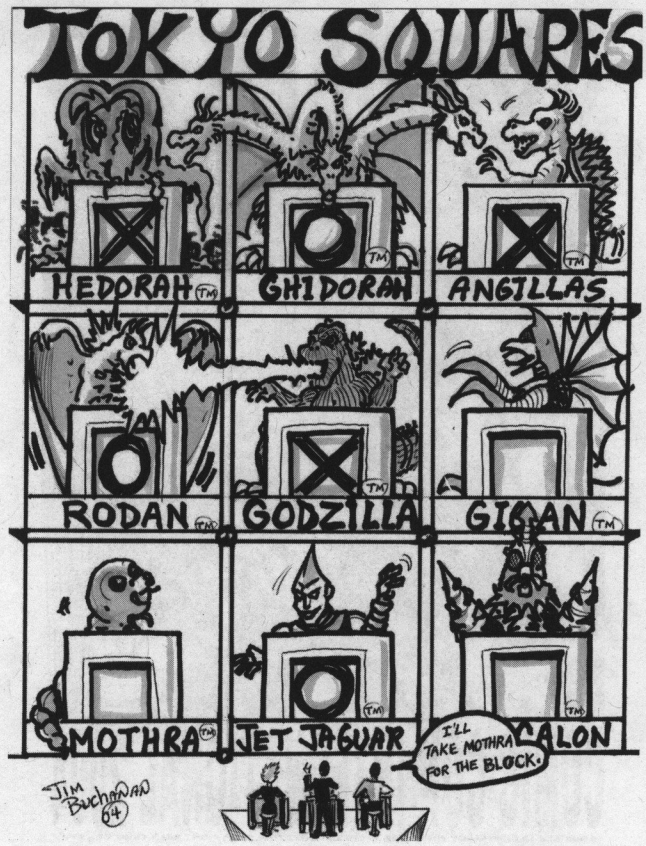
Comic-Con International: San Diego 2004

JOHN K.PEREZ

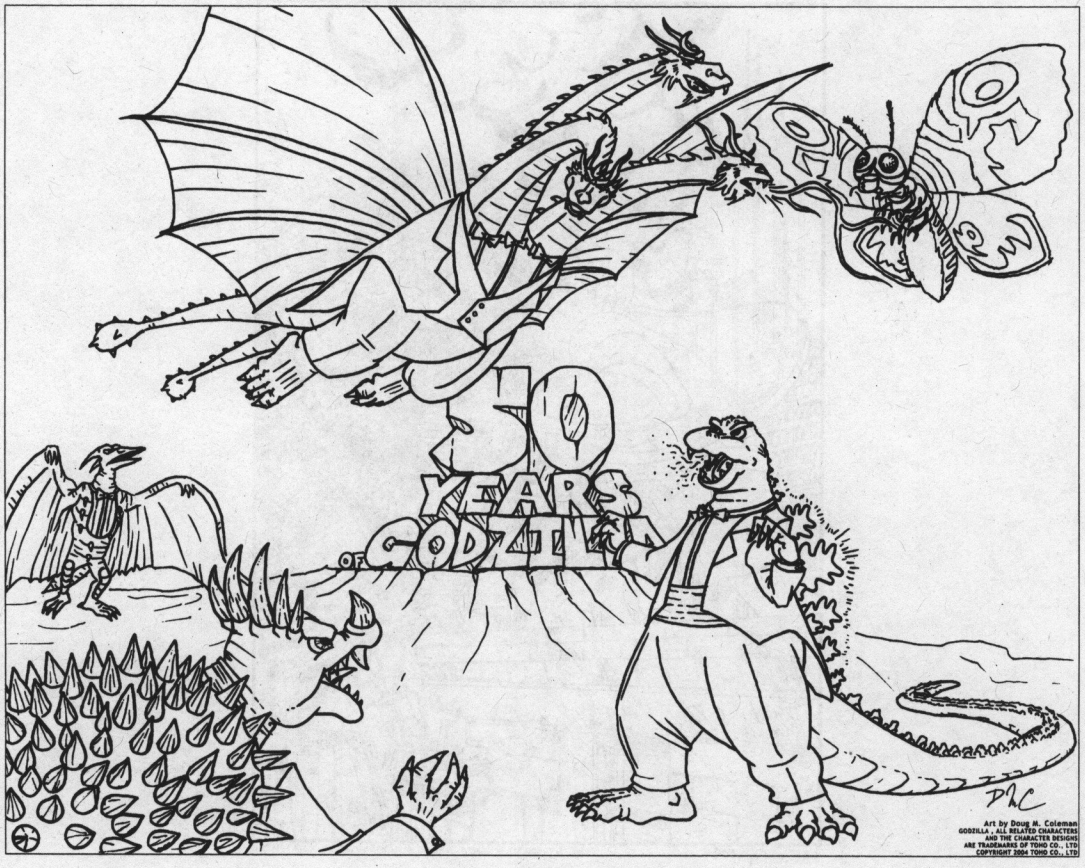
JOSHUA BOULET

ALITHA MARTINEZ & WILSON RAMOS, JR.

ANDREW COSBY



JIM BUCHANAN

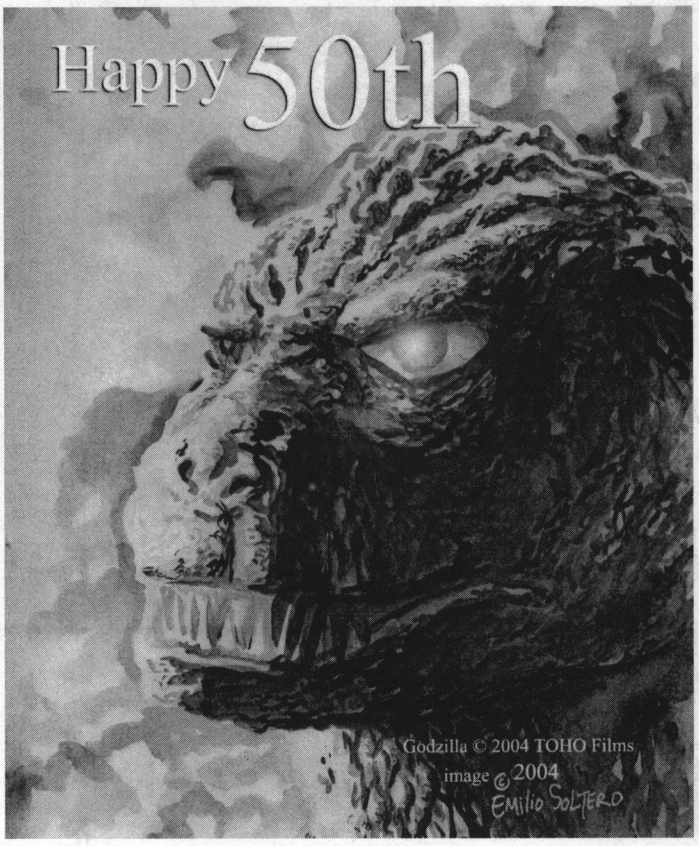


DOUGLAS M. COLEMAN

DENNY FIESTA

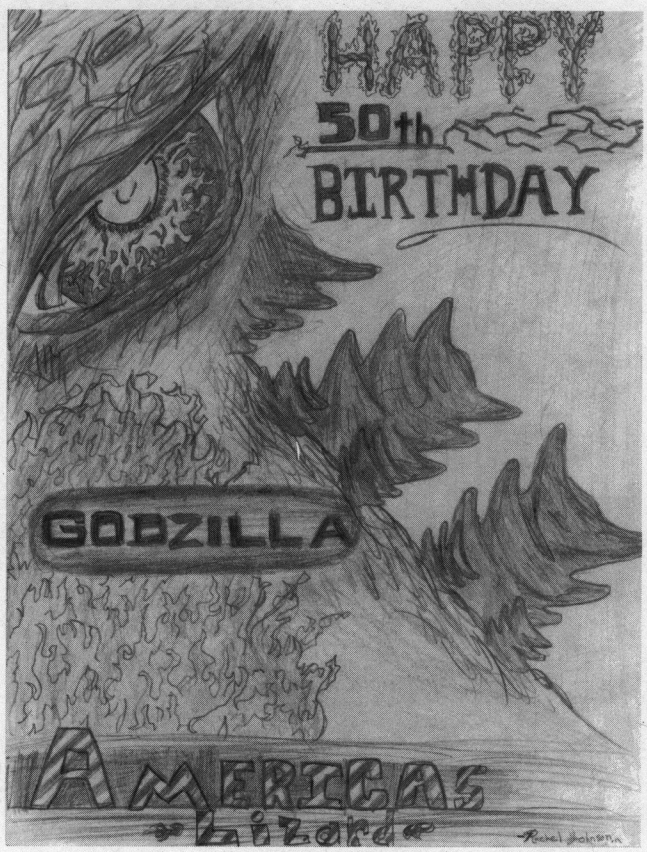
JONATHAN L. OLSON

HANNAH HOGEN



EMILIO SOLTERO

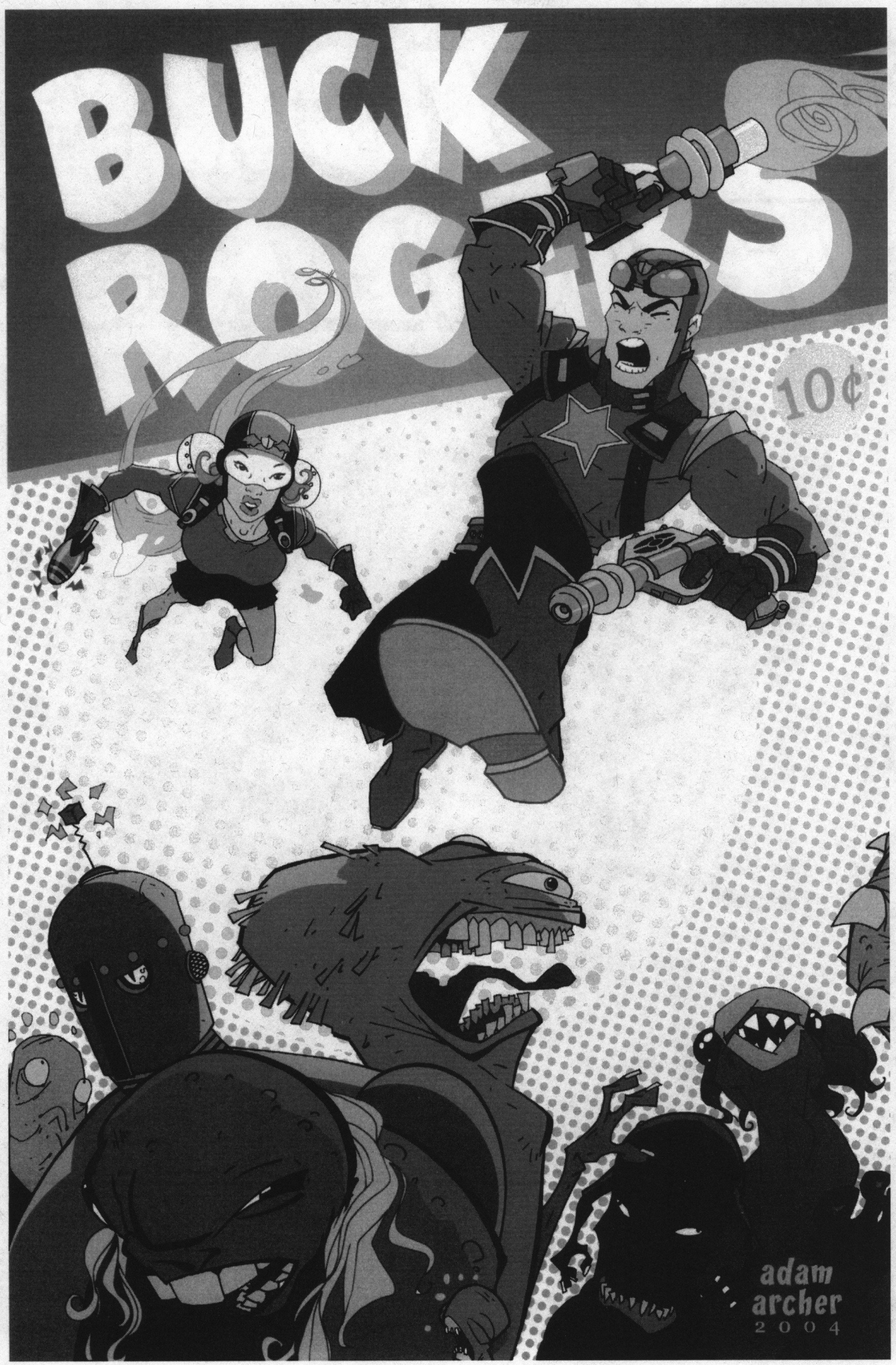
FERNANDO CORREA



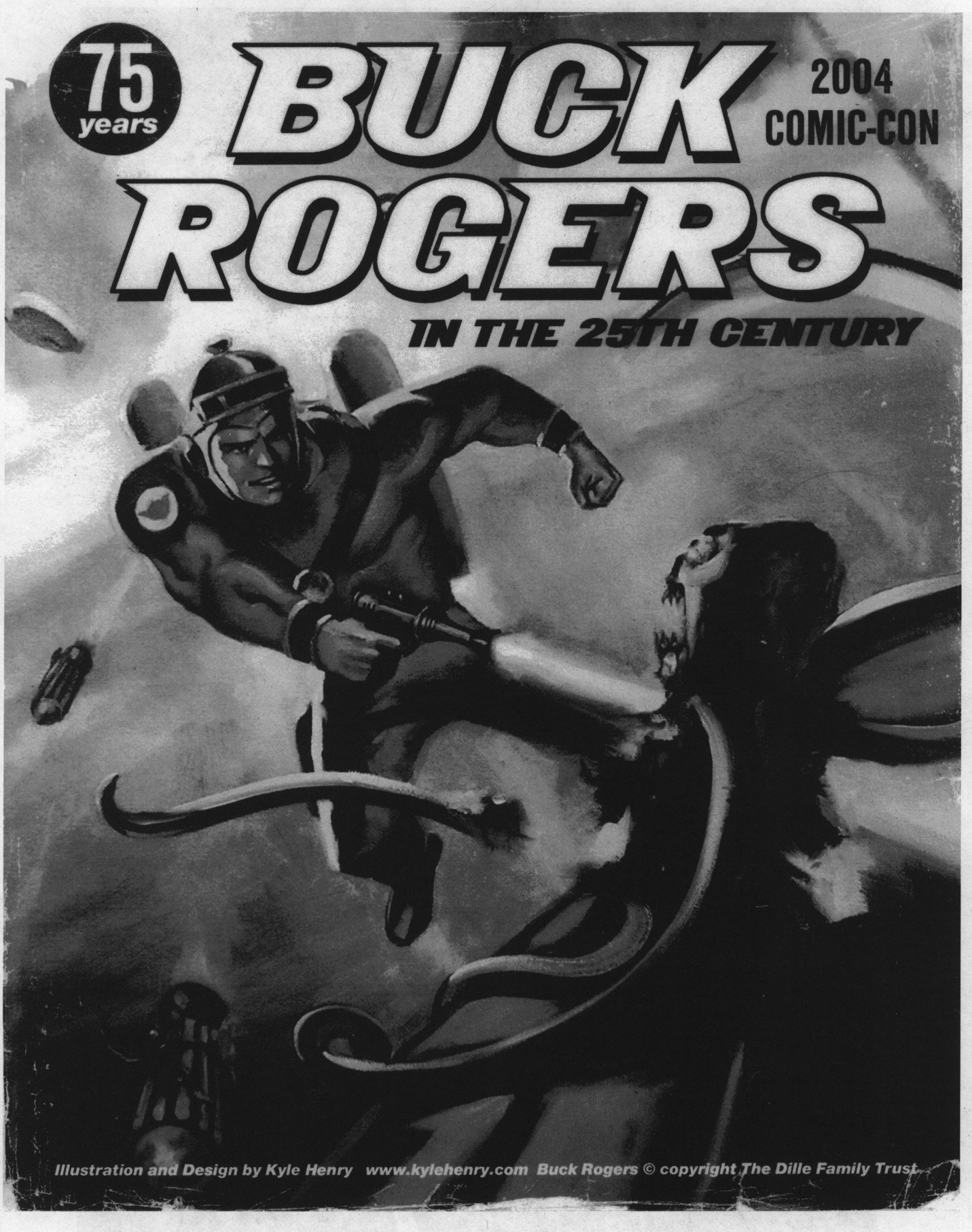
RACHEL JOHNSON

MARK COON

MARK COON

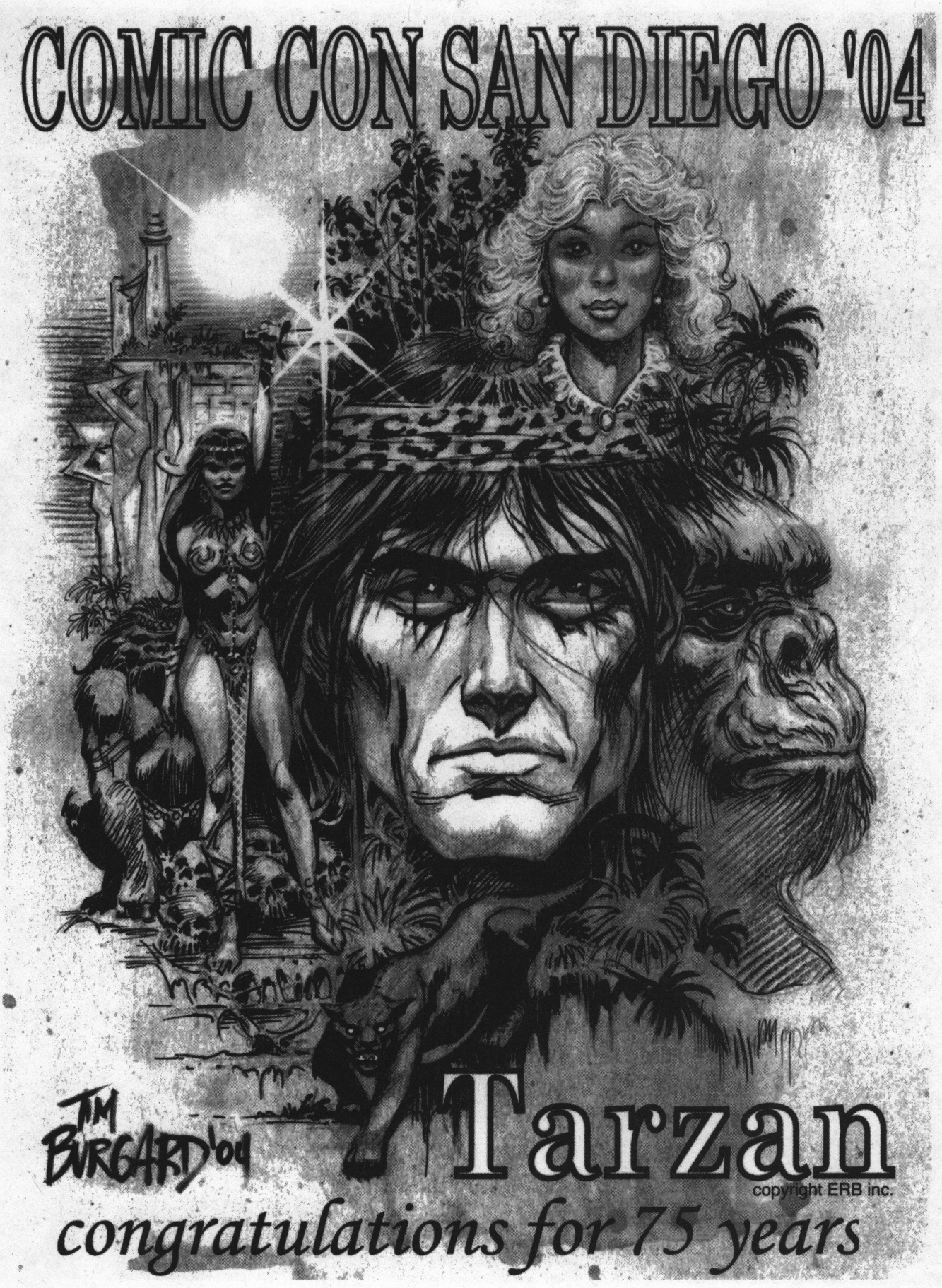


Adam Archer



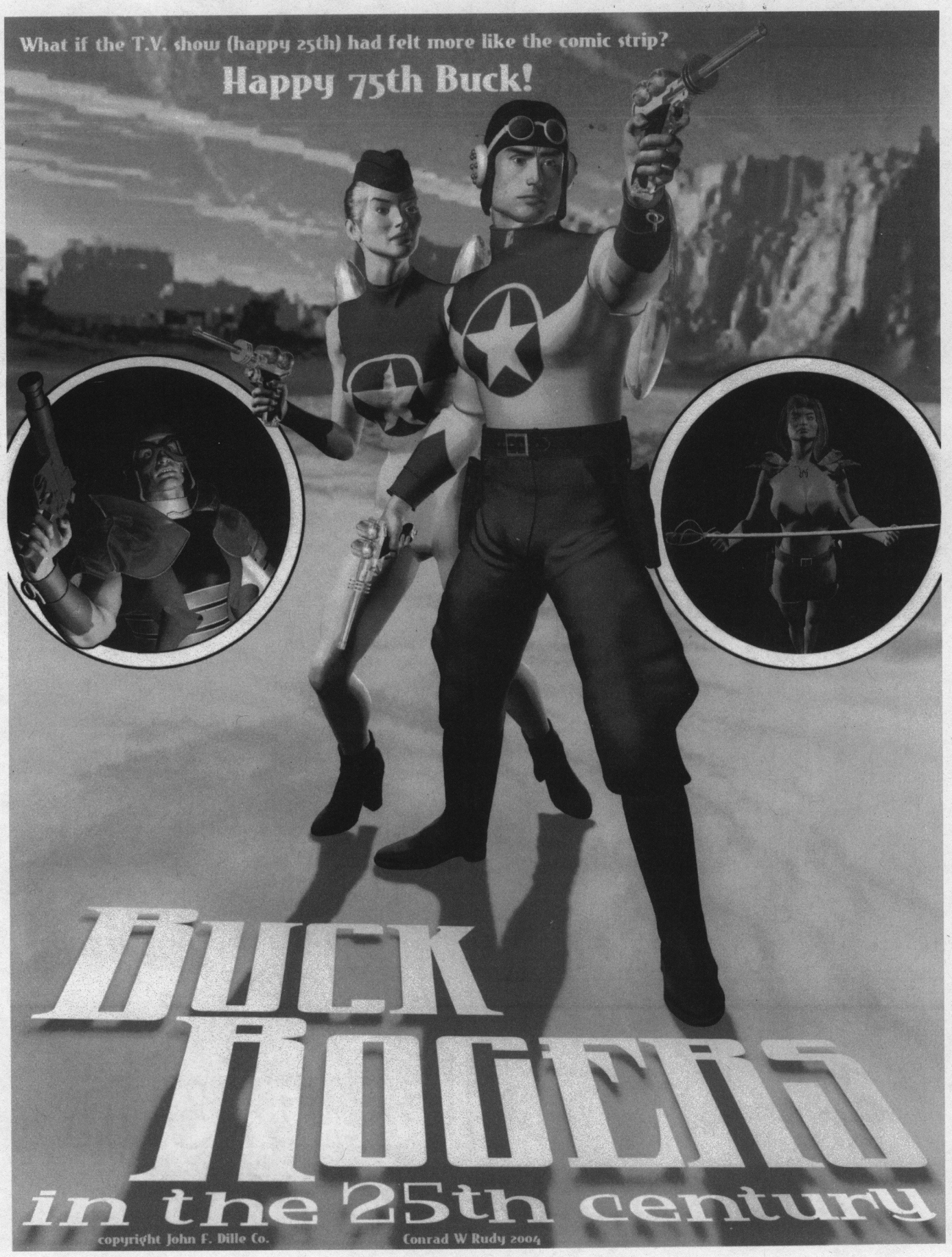
KYLE HENRY

75th Anniversary of Tarzan & Buck Rogers in Comic Strips



TIM BURGARD

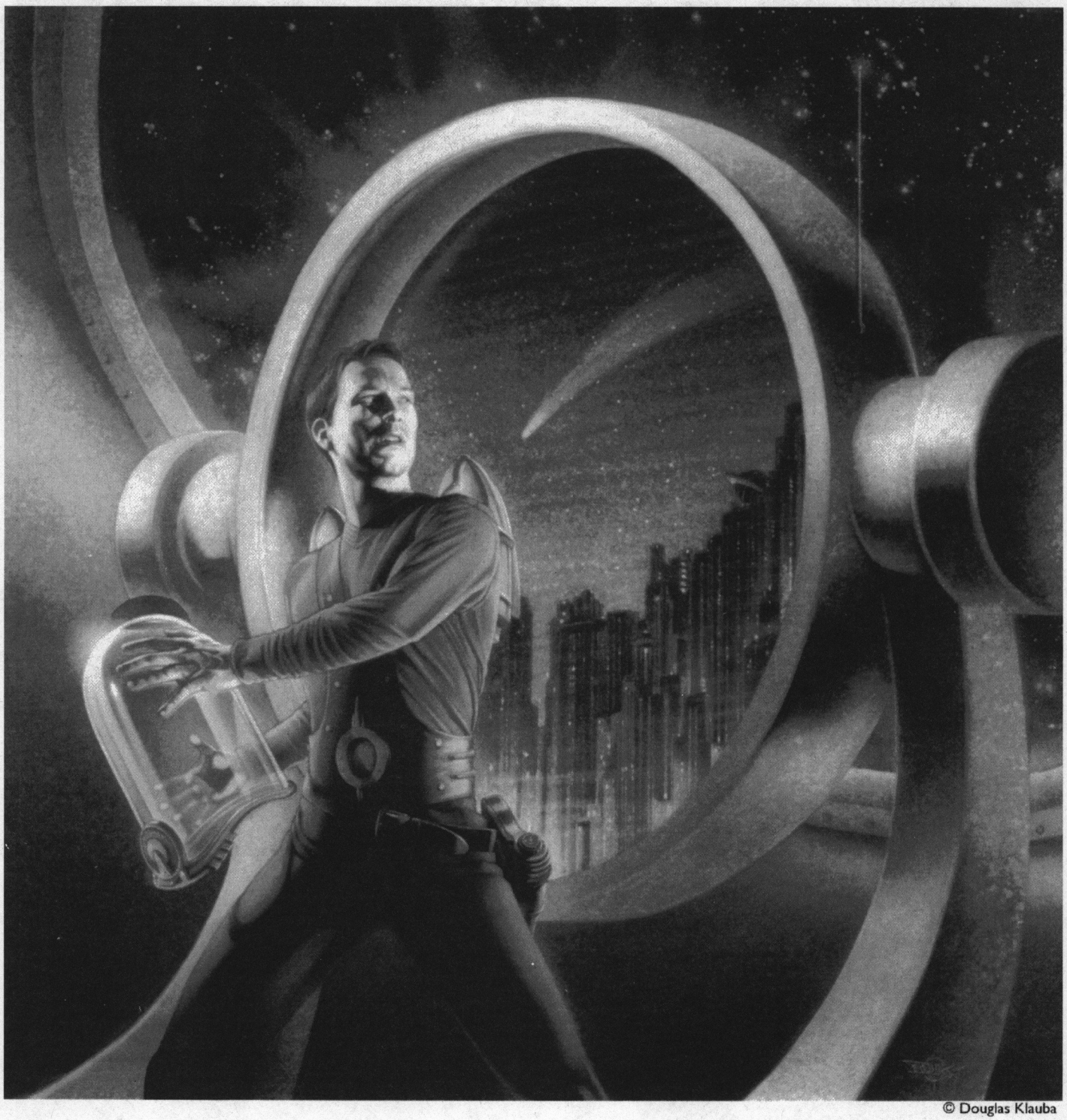
75th Anniversary of Tarzan & Buck Rogers in Comic Strips



CONRAD W. RUDY

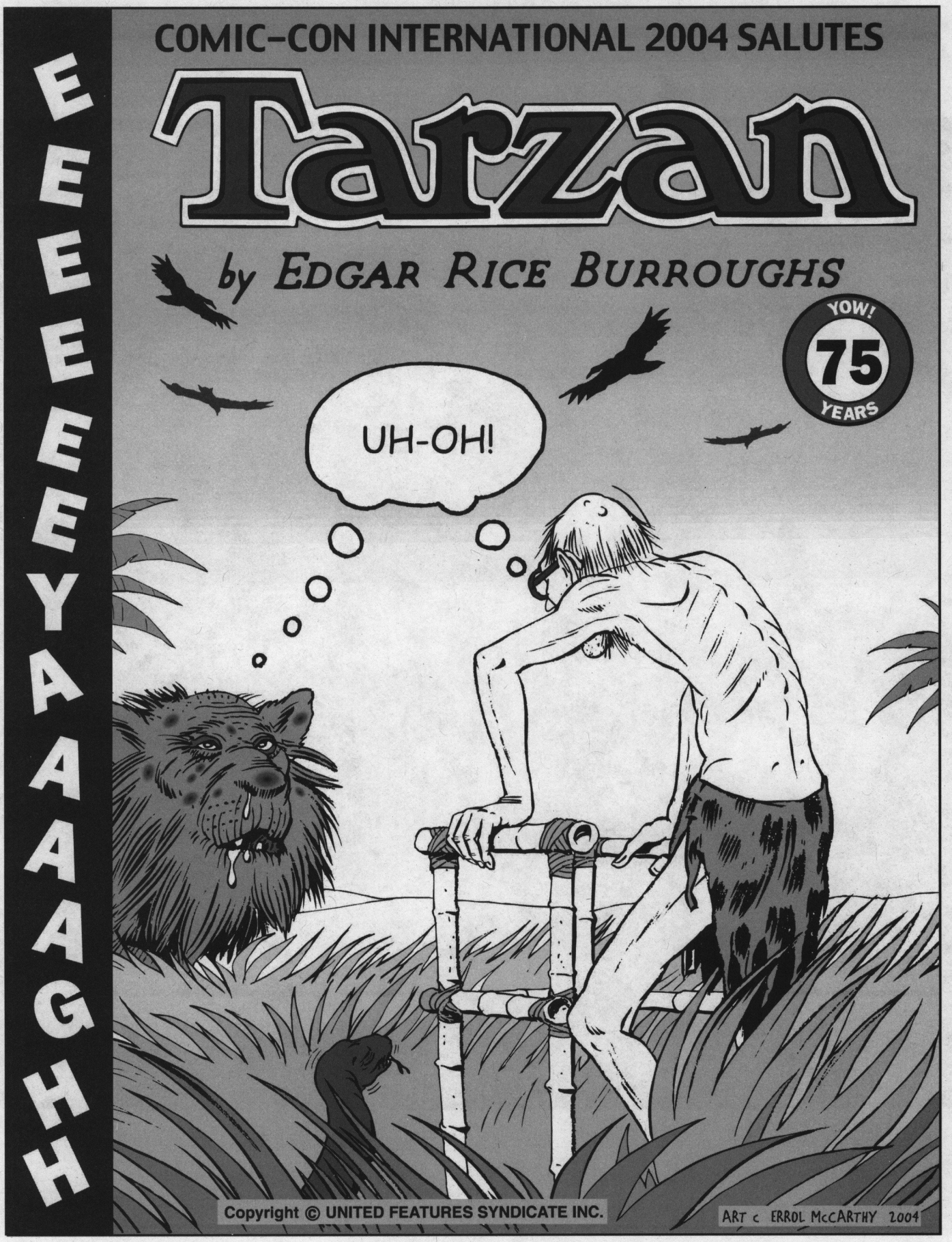
75th Anniversary of Tarzan & Buck Rogers in Comic Strips

Comic-Con International: San Diego 2004



© Douglas Klauba

DOUGLAS KLAUBA

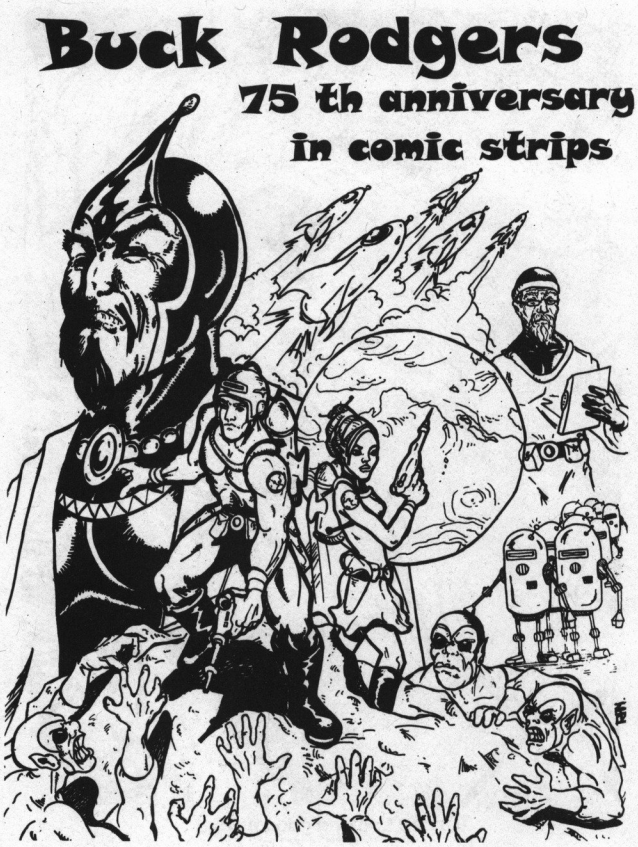


ERROL MCCARTHY

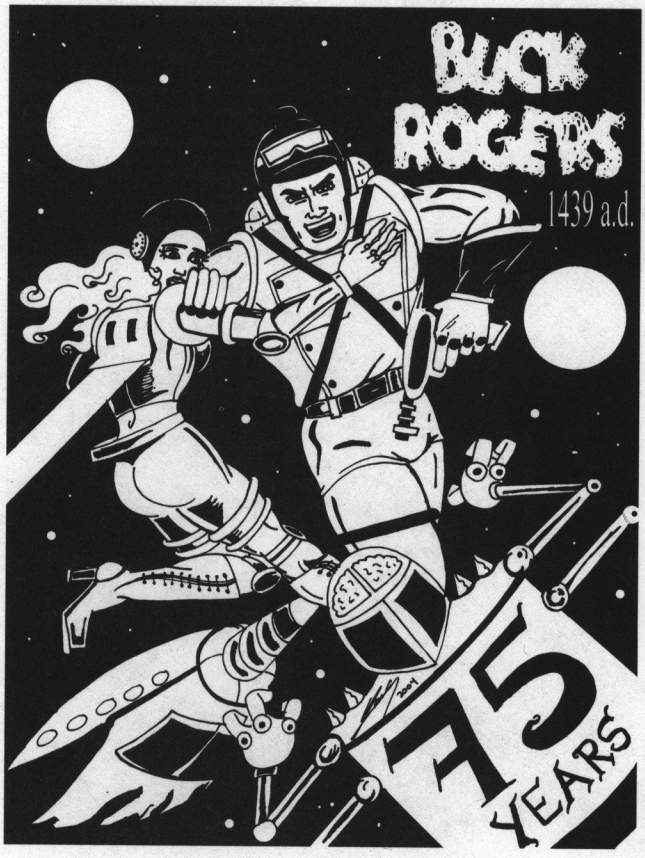
A CLASSIC TARZAN ADVENTURE IS RETOOLED FOR A MODERN AUDIENCE:
TARZAN AND THE JEWELS OF OPRAH!
YOU GO, BOYFRIEND!
Fisher
www.goofaman.com
TARZAN© 2004 EDGAR RICE BURROUGHS, INC.

Mike Fisher

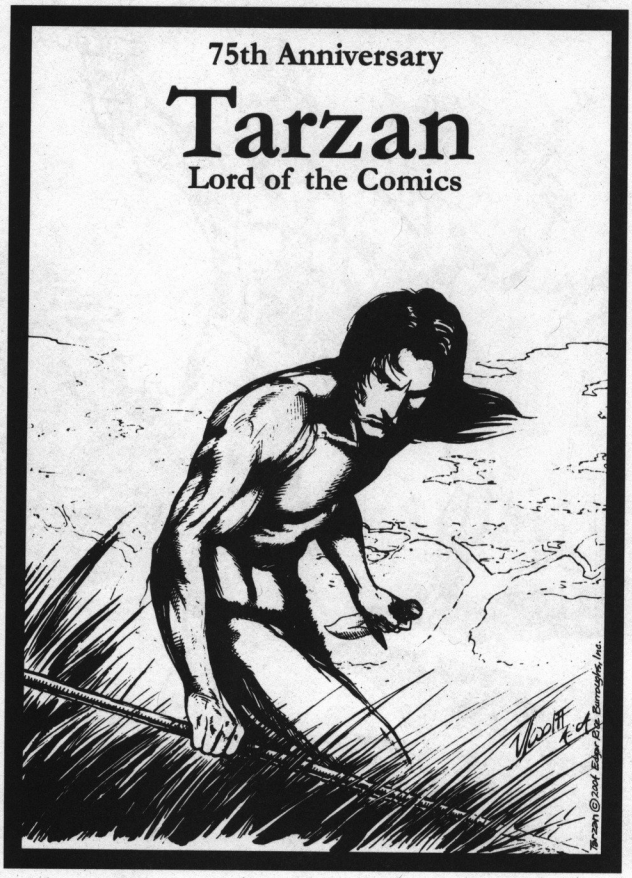
SCOTT SAAVEDRA



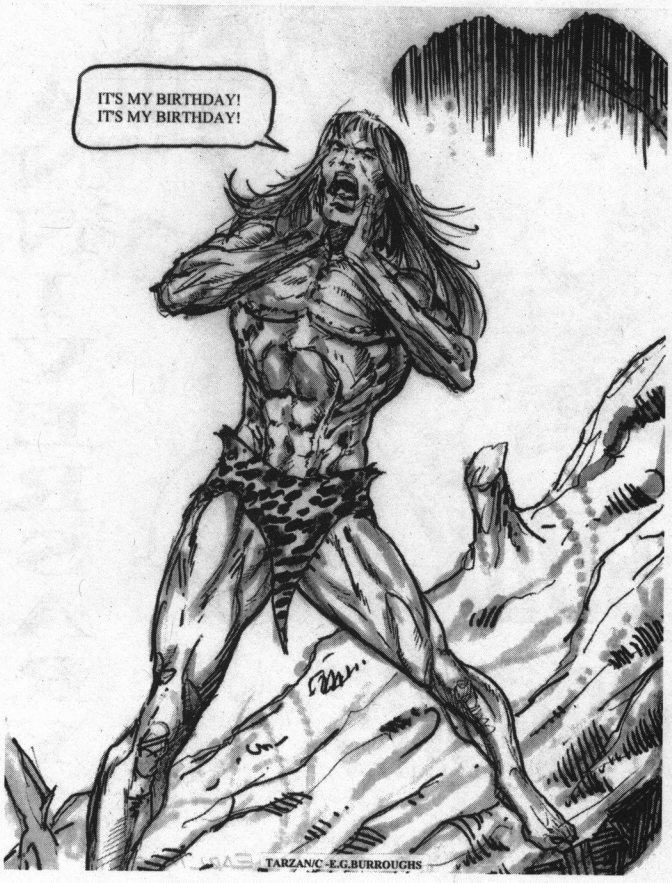
RICHARD MESA



EMMANUEL ARMAS ESQUEDA



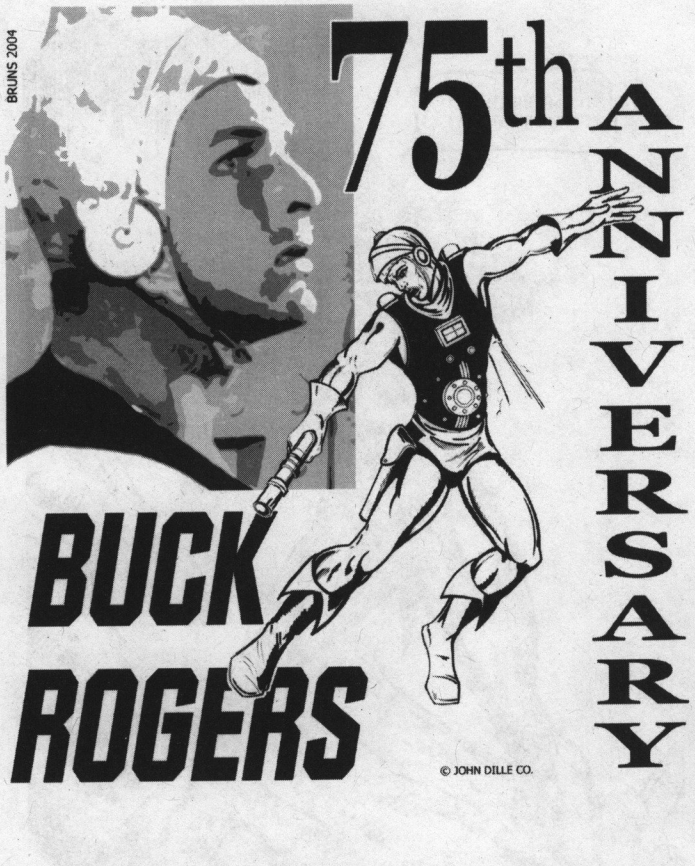
VANDERWOLFF



EARL MARTIN

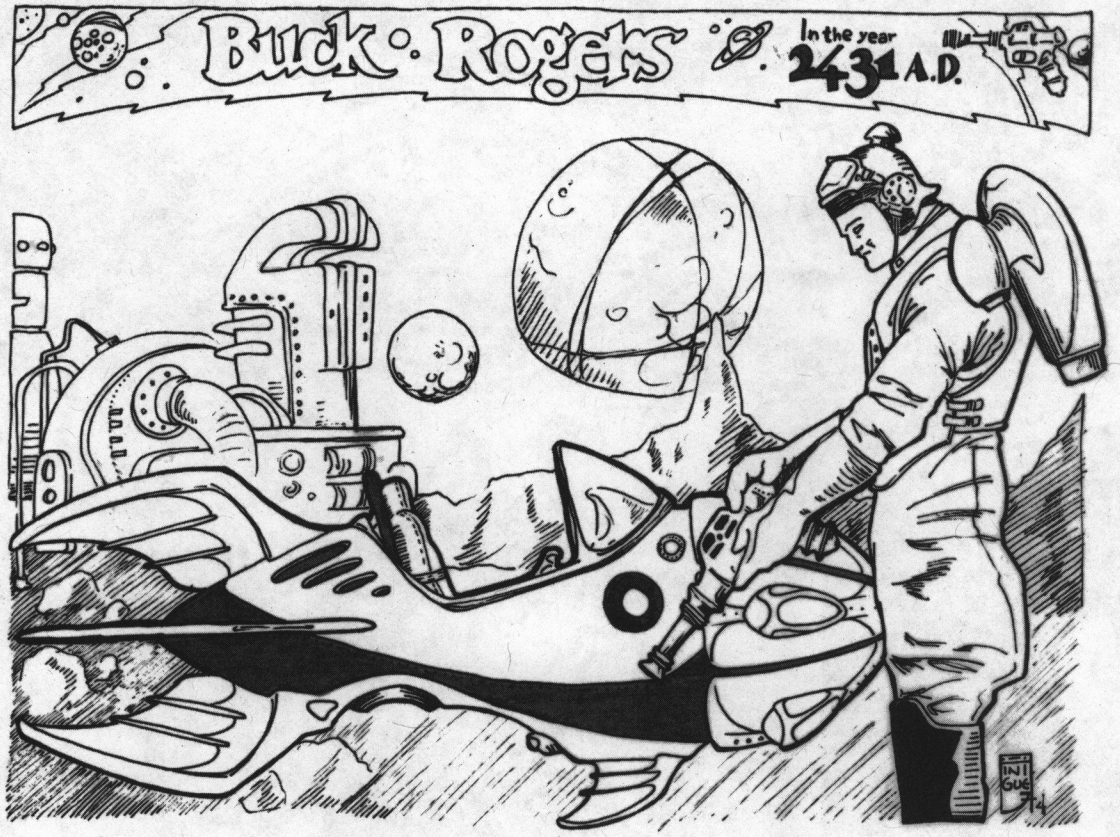
CLAYTON HINKLE

HAWK



SCOTT BRUNS

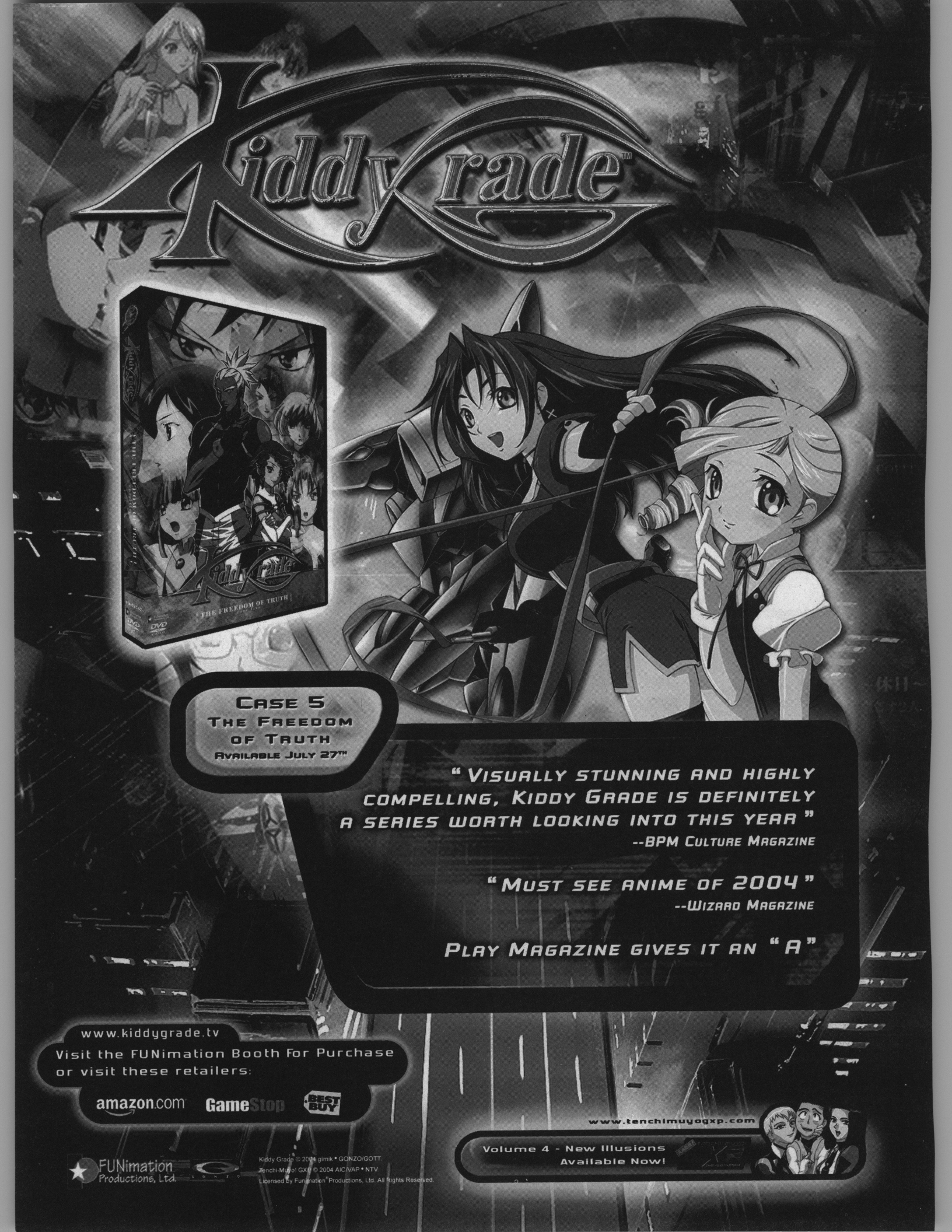
JON COLTON



FVERADO INIGUEZ

JOSH SIMPSON

THEODORE TSO


Kiddy Grade™
THE FREEDOM OF TRUTH
CASE 5
THE FREEDOM
OF TRUTH
AVAILABLE JULY 27TH
"VISUALLY STUNNING AND HIGHLY COMPELLING, KIDDY GRADE IS DEFINITELY A SERIES WORTH LOOKING INTO THIS YEAR"
--BPM CULTURE MAGAZINE
"MUST SEE ANIME OF 2004"
--WIZARD MAGAZINE
PLAY MAGAZINE GIVES IT AN "A"
www.kiddygrade.tv
Visit the FUNimation Booth For Purchase
or visit these retailers:
amazon.com
GameStop
BEST BUY
www.tenchimuyogxp.com
Volume 4 - New Illusions
Available Now!
FUNimation
Productions, Ltd.
Kiddy Grade © 2004 gimik • GONZO/GOTT.
Tenchi Muyo! GXP © 2004 AIC/VAP • NTV.
Licensed by Funimation® Productions, Ltd. All Rights Reserved.

Popeye, the Superlative Comic Strip Character

by A. C. Harvey

To designate Popeye the first superhero in comics, which many enthusiasts are prone to do, is to fall considerably shy of properly assessing the cartooning achievement of his creator, Elzie C. Segar. It is the 75th anniversary this year of Popeye's debut in the newspaper funnies, but the strip he appeared in (first as a mere walk-on), Segar's loping comic strip saga, *Thimble Theatre*, had been going for almost a decade without the one-eyed sailor. With the arrival of Popeye, a minor miracle took place on Segar's tiny stage. Popeye turned out to be the perfect vehicle for expressing Segar's narrative and comedic talents. With a character so congenial to his genius, Segar converted what had been an adequate but undistinguished comic strip into a classic, a masterpiece of the art form.

Born in 1894 and raised in the Mississippi river town of Chester, Illinois, Segar began his apprenticeship in the entertainment industry at the age of twelve, working in the Chester Opera House, which offered both movies and live performances on stage. He drew ads for slide projection and posters for the entrance of the building, he played a drum to accompany the movies and changed the reels, and sometimes, when the show inside was over, he re-created the performances outside on the sidewalk in chalk.

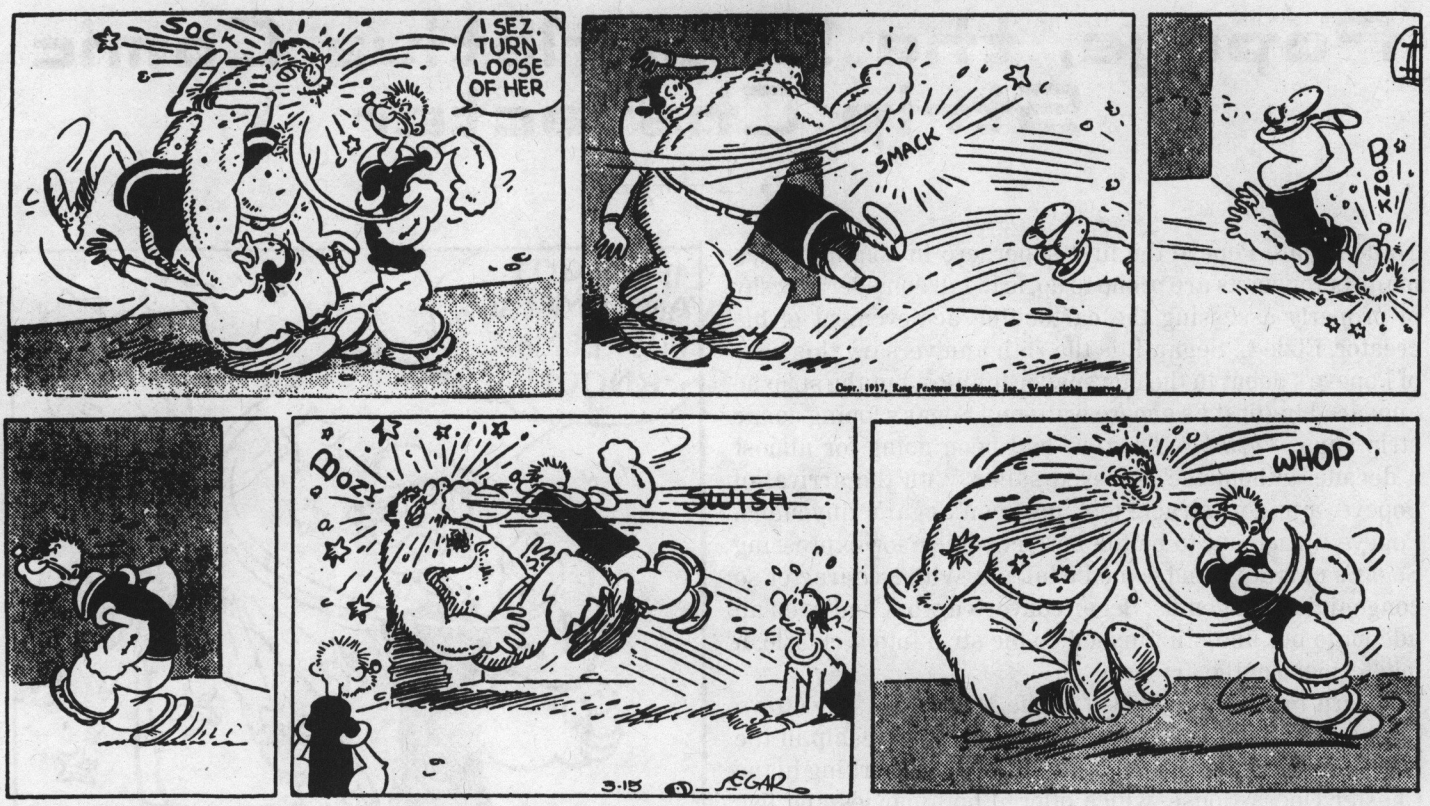
He took the 18-month W. L. Evans Correspondence Course in cartooning, and when he was certified as a cartoonist in the spring of 1916, he went to Chicago, where he commenced a series of short-lived comic strip features on a succession of newspapers: *Charlie Chaplin's Comic Capers* (which Segar inherited on March 12, 1916), *Barry the Boob* (starting April 23, 1917), and *Looping the Loop* (June 1, 1918), a vertical strip of comedic commentary on movies, plays, exhibitions, and other newsy doings in downtown Chicago. Late in 1919, Segar was sent to William Randolph Hearst's *New York Journal*.

For the *Journal,* Ed Wheelan had been producing a motion picture parody strip, *Midget Movies*, in which Wheelan's repertory cast of actors and actresses "starred" in stories that spoofed popular movies of the day. Wheelan left Hearst in 1919 to resurrect his strip as *Minute Movies* for the George Matthew Adams Service, and Segar arrived at the Hearst works to take Wheelan's place. Following the now-established custom of naming comic strips of this kind as if they were miniature motion picture houses, Hearst christened Segar's endeavor *Thimble Theatre*, and the curtain went up December 19, 1919.

Thimble Theatre was supposed to parody movies and stage plays, and Segar cast the strip with "actors" who would take parts in the lampoon productions: Willy Wormwood, a moustache-twirling villain akin to Desperate Desmond; the pure and simple heroine with a hysterical scream in her throat, Olive Oyl; and her stalwart (if somewhat simple-minded) boyfriend, Harold Hamgravy (who would soon lose his first name and become Ham Gravy). But after a few short weeks of daily or weekly productions along the intended line, Segar abandoned the original plan and focused instead on his actors and their real (as opposed to "reel") adventures. And with the introduction shortly thereafter of Olive's brother, the pint-sized Castor Oyl, the strip found its footing.

POPEYE IN A CHARACTERISTIC POSE IN THIS PERSONALIZED PRINT SEGAR GAVE HIS NEW ASSISTANT, BUD SAGENDORF, ON THE DAY THEY MET.

Castor Oyl was, in Segar's words, "Olive's foolish brother, not exactly half-witted but exceedingly dumb. Just this dumb: When Olive's pet duck fell into a deep hole and no one could extricate it, Castor came by with a water hose and floated the duck to the top." And he was maniacally ambitious. Having almost no special abilities that would enable him to achieve his goals, he pursued his aims with no more than single-minded, dogged determination. As an



IN TWO DAILY STRIPS FROM LATE IN SEGAR'S TENURE ON *THIMBLE THEATRE*, A TYPICAL POPEYE FIGHT SCENE EXPLOITS THE VISUAL CHARACTER OF THE MEDIUM. THE BRUTISH VILLAIN'S HULKING SIZE CONTRASTS RIDICULOUSLY WITH THE SAILOR'S PUNY BUILD, MAKING POPEYE'S EVENTUAL TRIUMPH COMIC BECAUSE IT'S SO UNLIKELY. SEGAR LENDS CREDENCE TO THE IMPROBABLE, HOWEVER: WITH EXAGGERATIVE COMIC LOGIC, HE CONCENTRATES ALL OF POPEYE'S MUSCLE AND FIGHTING WEIGHT IN HIS BULGING FOREARMS AND FISTS—RIGHT THERE, AT THE END OF A SWINGING ARM IS THE VERY INSTRUMENT OF PUGILISM, AT THE POINT OF IMPACT WITH THE VILLAIN'S JAW. WHEN POPEYE THROWS EVERYTHING HE'S GOT (AS IN PANEL 5 HERE), THE WEIGHT AND CENTRIFUGAL FORCE OF THE PUNCH BRING THE REST OF HIS BODY ALONG WITH IT, ADDING TO THE IMPACT OF HIS BLOW. WITH COMIC VISUAL EXAGGERATION, SEGAR MOCKS THE FINE ART OF FISTICUFFS, BUT HE ALSO EVENS THE ODDS FOR HIS HERO, HEIGHTENING SUSPENSE AND MAKING IMPOSSIBLE VICTORY CREDIBLE.

obsessive seeker after wealth and power, Castor was the perfect 1920s protagonist—a caricature of the materialistic go-getter, the icon of the age. He soon emerged as the star of the strip.

Castor's greedy ambitions motivated the strip throughout the decade, one get-rich-quick scheme after another. Daily installments ended with comic punchlines, but the story of one day's installment did not end with the last panel's laugh: Segar strung the dailies together, stretching stories out for a week or more. Soon the stories meandered on for months, but such was Segar's comic inventiveness that people enjoyed the ramble. One of Segar's devices for creating suspense and maintaining interestingly comic continuity was to introduce wildly eccentric characters into his stories. The strip would focus for days—even weeks—on the Dickensian quirks and foibles of some minor character. As this character kept us entertained, Segar could, at the same time, inch his story along, day by day.

Popeye was one of these characters.

In one of his get-rich-quick plans, Castor turns gambler. But not before he has a sure-fire system: His uncle has given him a Whiffle Hen, a good luck bird that guarantees winning at games of chance for anyone who rubs the three hairs on the bird's head. Castor decides to take the Whiffle Hen to an offshore gambling hell called Dice Island and use the bird to fleece the gamblers. Castor buys a boat, but the boat has no crew, so Castor goes in search of one. And that's what he hires: one; namely, Popeye. On January 17, 1929 (just ten days after *Tarzan* and *Buck Rogers* debuted), Castor approaches a one-eyed tattooed barnacle of a seadog with a corn-cob pipe standing on the dock, and he hires him.

"Hey there!" says Castor, "Are you a sailor?"

Confounded by Castor's inability to perceive his occupation from his nautical garb and demeanor, the sailor replies with biting sarcasm: "Ja think I'm a cowboy?"

"Okay—you're hired," says Castor.

Popeye is clearly no fool. When he sees that he must do the work of a 12-man crew, he demands the pay of 12 men. And so off they sail for Dice Island. The upshot of the adventure is that, with the help of Popeye, Castor and company clean up at the gambling den—and Popeye moves onto center stage in *Thimble Theatre*.

Popeye was ready with his fists from almost the moment of his introduction. Rather than redress injustice with words and sweet reasonableness, Popeye simply bopped it on the nose. Before the fighting got too fierce, though, Segar made his fighter a gladiator who could last through any series of battles. Since he reacted with his fists instead of his feet or his mouth (as did the other less-violence-prone characters in the strip), Popeye seemed, in comparison, more than ordinarily strong. What began as a simple comic comparison between a roughneck sailor and a pint-sized schemer became, as Segar fine-tuned the focus of his comedy, an exaggerated

comic contrast. Popeye's ordinary (probably) prowess at waterfront tavern brawling was elevated over the years to superhuman strength as he proved himself again and again superior to a series of successively more intimidating foes. Before too long, his reputation as a superman was well established.

The process began almost immediately when Segar enabled Popeye to survive otherwise mortal gunshot wounds. Shot sixteen times during the escape from Dice Island, Popeye recuperates in the ship's hold—cradling the Whiffle Hen, rubbing the hairs on its head, and hoping he'd have the "luck" to survive. He does, of course—and thereby established himself as indestructible. A brawler of superhuman strength who is also indestructible, Popeye is a formidable fighter indeed.

Segar's finishing touch was a stroke of graphic comic genius. Popeye's bulging forearms, those watermelons attached to his body with pipe cleaners, give "ham-fisted" a visual metaphor. Although the graphic device defies anatomy and affronts common sense, it succeeds remarkably in suggesting pugilistic power. Popeye's arms evoke the velocity of his swing: it's as if the centrifugal force of repeated roundhouse punches have shoved all the sailor's muscles to his extremities. His arms suggest the enormous impact of his blows: ballooning around his hands, his arms convert his fists to sledge-hammers that gain more striking force by being at the ends of long handles. In comparison, the bulging biceps of conventionally constructed comic book superheroes seem scarcely sufficient to their tasks—as if too far removed from the point of the impact, the striking fist. All Popeye's muscles—and most of his weight—are bunched just where they'll be felt the most: right behind his knuckles. Conceptually and visually, Popeye is the comic epitome of the perfect fighter.

Popeye's fame and his association with spinach were derived more from the Fleischer Studio's animated version of the strip, which started in the summer of 1933, than from the strip itself. Segar had forced Popeye to consume a bowl of spinach on February 28, 1932, in preparation for an encounter with an iron-jawed braggart (the iron content of spinach being widely touted at the time), but Segar didn't make much of this leafy plot ingredient. Spinach appeared occasionally in the strip after the appearance of the animated Popeye, but the invigorating vegetable was seldom as integral to Popeye's success in the strip as it was in the Fleischer films. Segar's forte in the daily strip continuity was prolonging Popeye's idiotic predicaments; Popeye punched people out only after agonizing delay. On Sundays, the sailor took up prize fighting as an avocation and was often in the ring, socking his opponents. In the movies, however, Popeye's very existence was defined by his pugilistic feats.

Segar made canny use of his hero's abilities. He was inventive enough that he didn't need to rely on Popeye's amazing capabilities for his stories. The *Thimble Theatre* stories continued to roll on, introducing more minor characters with comic eccentricities and involving them in fantastic plots—sometimes ignoring for weeks on end the spectacular abilities of the strip's star performer. Still, Segar knew better than to deny his readers indefinitely the pleasure of seeing Popeye in vivid action. Eventually, the cartoonist would unleash his hero, and Popeye would proceed with businesslike dispatch and no fanfare at all to settle the hash of the bad guys with a few unequivocal punches.

Our immense satisfaction at this turn of events in every story derives from two aspects of the strip: the nature of the bad guys and the nature of the avenging hero. Elementary: The bad guys deserve what they get. They are invariably self-seeking and heartless; brutal and inhuman, their very excesses are exaggerated to the point of comic caricature (hence, our enjoyment of the strip even while we wait for Popeye to set things right). In contrast to this extreme (and therefore comic) villainy stands the strip's hero. Popeye burns with moral fervor. There are few "grays" for Popeye: He knows what's good and what's evil, and he has no doubts about which he should choose. He is nonetheless kindly and charitable, willing to forgive most human foibles. But if a supposed foible is revealed as fully-fledged villainy, Popeye moves inexorably to redress the wrong. In this, as venerable comics historian Coulton Waugh observes (in his 1947 classic, *The Comics*), Segar captured the essential aspect of the American character—the impulse to act with pragmatic decisiveness.

"Popeye," Waugh says, "is action incarnate. He wastes energy; his temperament is ardent; even his good deeds are done with intensity, with fierce face and furious tempo. . . . He proceeds always under full steam, with fluttering flags and bands playing. God bless him, he is America."

Popeye has gone through several cartooning custodians since Segar's death in 1938. For much of the time, he was in the capable hands of Bud Sagendorf, who was a teenager when he began assisting Segar. At present, the daily strips are reprints (that's "classics" to the noncognoscenti), but the Sunday strips are produced by Hy Eisman, a veteran cartoonist with a long list of credits, from comic book stories featuring *Nancy, Tom and Jerry, The Munsters, Blondie, Archie,* and *Felix* to long runs on such newspaper strips as *Kerry Drake*, *Bringing Up Father,* and *Little Iodine*. In addition to writing and drawing *Popeye* Sundays since 1994, he has the distinction of also producing the world's longest-running comic strip, the Sunday *Katzenjammer Kids*, which he's written and drawn since 1986.

R.C. Harvey, columnist for The Comics Journal *and the* Comics Buyer's Guide, *has written extensively about cartooning and has authored several books on the subject, including* The Art of the Funnies: An Aesthetic History, *which includes an entire chapter on E. C. Segar and Popeye. Harvey also maintains a website www.RCHarvey.com, where he conducts a bimonthly column of comics news and reviews and cartooning lore galore.*

Popeye, From México

by Óscar Gonaález Fatbestand, Culiacán Comics Club

Popeye nació en Torreón
debajo de un camión
comiendo espinacas
junto con las vacas
*Popeye nació en Torreón**
Anonymous
(Sing it to the tune of "Popeye the Sailor Man")

That is right. Popeye was born in México. I'm not talking about his American cousin Pop-eye, but the Mexican version: Po-pe-ye. You see, translation is not a mere substitution of texts, but an act of creation (if done right).

In the forties and fifties, the Mexican Ministry of Education promoted the adaptation of all names in translating American comics. So, Donald Duck became "El Pato Pascual"; Bruce Wayne was known as "Bruno Díaz"; Daffy Duck was "El Pato Lucas"; and Flash Gordon was named "Roldán El Temerario."

But another set of names proved a more difficult task. Clark Kent remained Clark Kent and Popeye was Popeye. Then something happened. You see, the name could be pronounced in Spanish and sounded different from the original in english.

And thus began the *Mexicanization* of Segar's characters. Olive Oyl became simply "Oliva," Swee'Pea was really "Cocoliso." Wimpy transformed into "Pilón." Brutus stayed "Brutus," and Eugene was "Eugenio."

Popeye began in the newspapers, as in the U.S. *Thimble Theatre* or *Teatro del Dedal* is still available in Mexican papers. As a matter of fact, I read it every day in my local paper in the northwestern city of Culiacán (thanks to sindicalization by Kings Features).

But newspapers didn't make Popeye famous in México—TV did. In the sixties and seventies, his was one of the first cartoons (caricaturas) to be broadcast all over the country and became famous among children. They were the Fleischer and Famous Studios' cartoons, and every kid I knew liked them.

In fact, my mom dressed me up like Popeye in my very first costume party in kindergarden, back in '68. That same year, when I wanted to cross the streets alone and my mother told me that cars would drive over me, I answered that I would get up just like Popeye did—talk about suspension of disbelief.

The success of the *caricatura* came from what made old cartoons great: characterization; dynamics between Po-pe-ye, Brutus, Oliva, Pilón and Cocoliso; originality of the adventures; and quality of animation.

But a good part of that success was the work done by the "dubbing artists" who adapted the show and gave it a recognizable Mexican flavor. Po-pe-ye talked pretty much in the style of the American Popeye (voiced by William Costello and later by Jack Mercer), but when he mumbled, he would make smart remarks and jokes understandable specially in Mexican culture; when he sang, he sang Mexican tunes. So, to me, and many children, Po-pe-ye was as Mexican as the next sailor in Mazatlán.

This is the result of the way cartoons are dubbed in México. Let one the most prestigious translators and dubbing directors in our country, Fernando Álvarez, explain it in his own words: "First you make a conceptual translation, then the synchronous translation. A translator builds the sentences in Spanish following the rhythm of the original language. It's a hard work because you have to obtain lip synchronization. There are a lot of things untranslatable, and a good translator must adapt an ingenious line in Spanish. It cannot be a literal cold line. The dialogue must be alive, expressing feelings. Most of the times, problems are solved using common sense. After all, films are made with common sense. A translator requires intuition, intelligence and sensibility."

At first, foreign TV series were subtitled. But small letters and illiteracy proved this method inconvenient. By 1964, 35 percent of TV's weekly aired time was occupied by dubbed series. Popeye was one of them.

Some of the artists behind the dubbing of the series were Popeye: Jorge Arvizu (first) and Álvaro Tarcicio (later); Oliva: Love Santini; Brutus: Arturo Casanova and Carlos Magaña (+); Popeye's father: Álvaro Tarcicio; narrator: Raúl De la Fuente y Carlos Petrel.

These people made us laugh and fall in love with a wonderful set of characters. And they are responsible for making us have absolutely no doubt about Po-pe-ye's origin: He is Mexican.

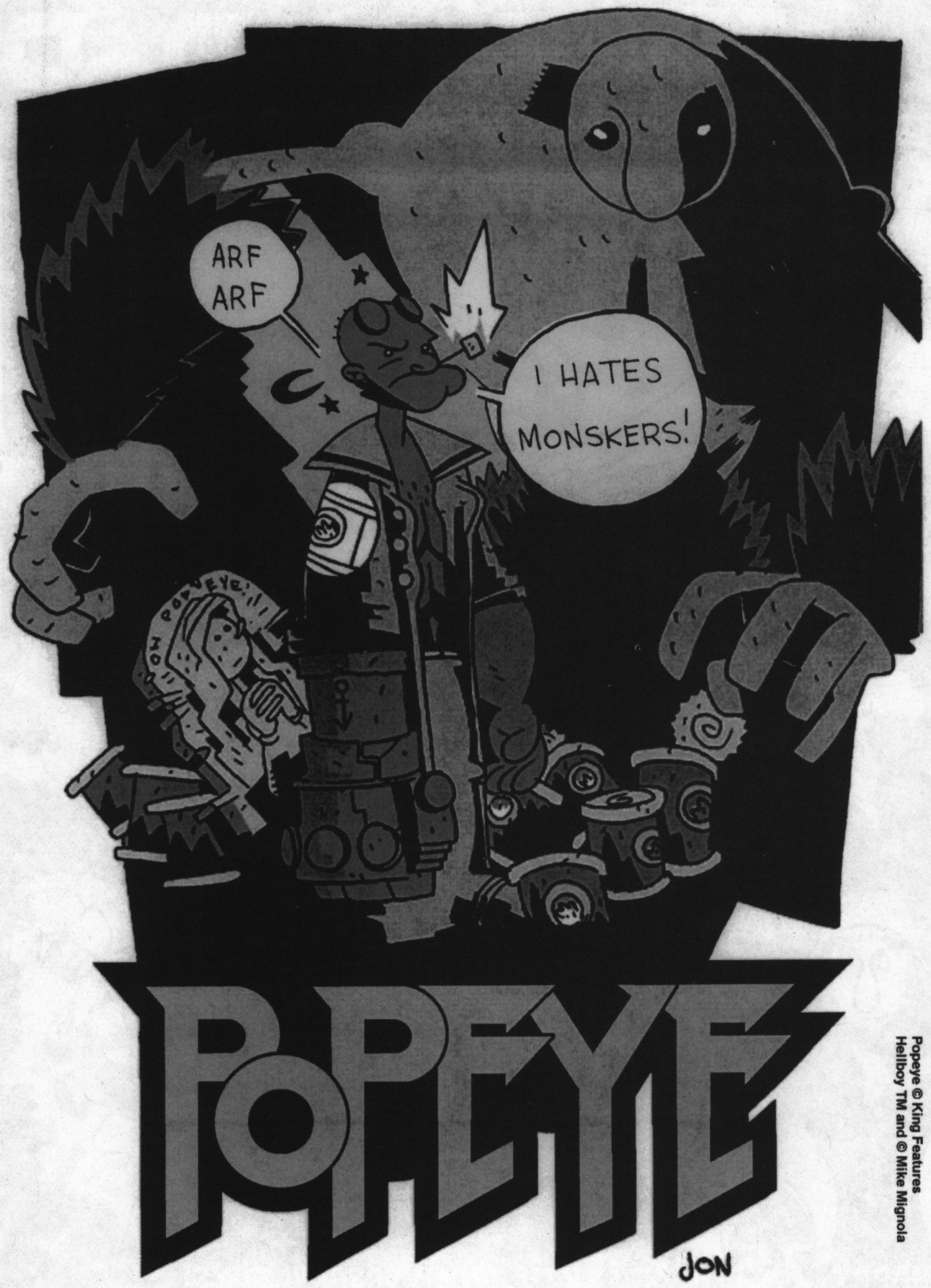
Today, my son and daughter watch the Po-pe-ye *caricaturas* and I am absolutely positive that they think he's Mexican. I asked them before writing this, so it's official.

As for me, after the joy of reading a Popeye Mexican reprint comic book in the eighties and its later demise, I still got the newspaper when I can read the latest Popeye adventure. And guess what? he's looking for "Cocoliso" because he has decided to become a pirate.

Happy 75th, Popeye.

---

* "Popeye was born in Torreón, under a truck, eating spinach with the cows, Popeye was born in Torreón." Torreón is a city in the northern state of Coahuila.



Popeye © King Features
Hellboy TM and © Mike Mignola

Jon Morris

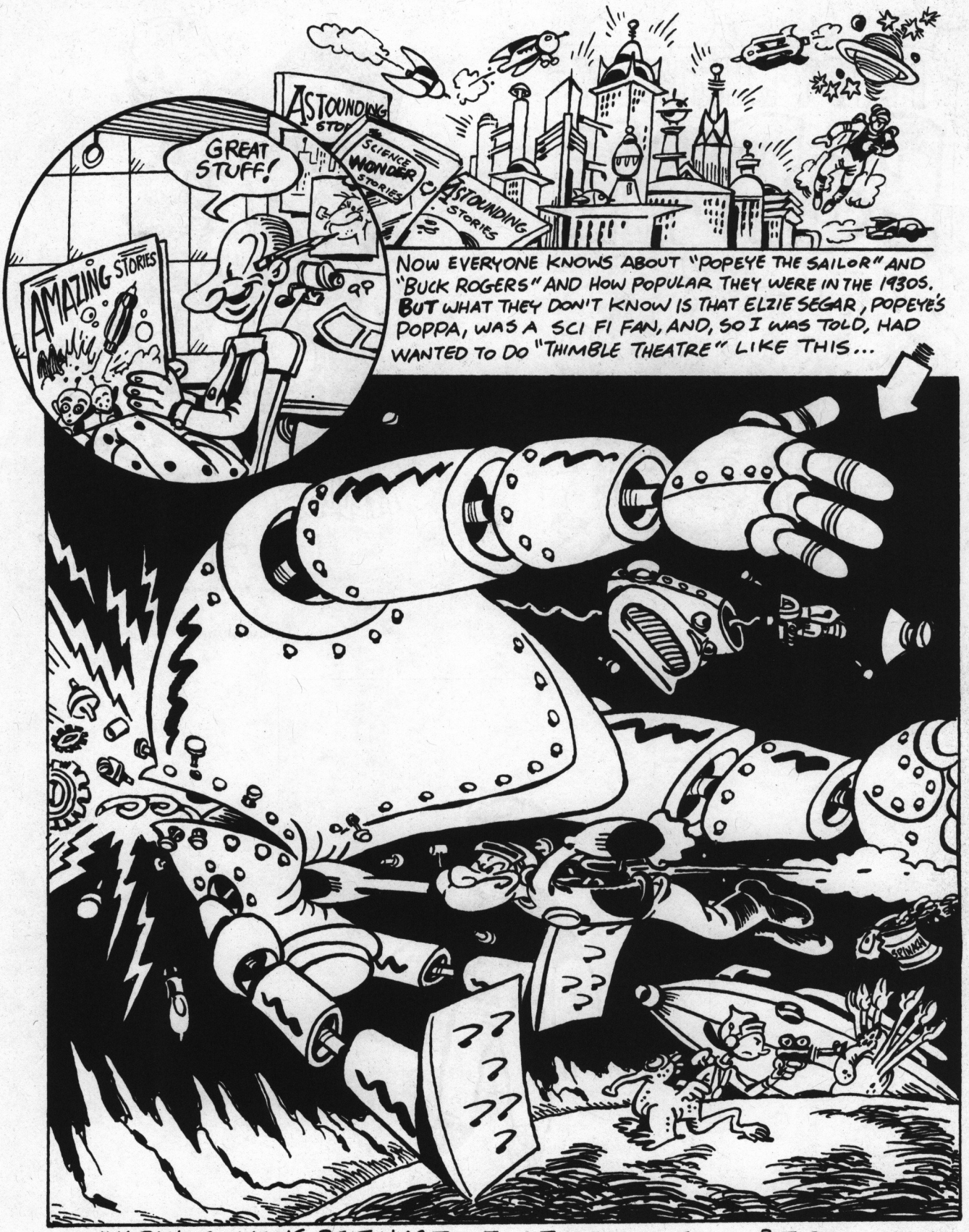
75th Anniversary of Popeye

Comic-Con International: San Diego 2004

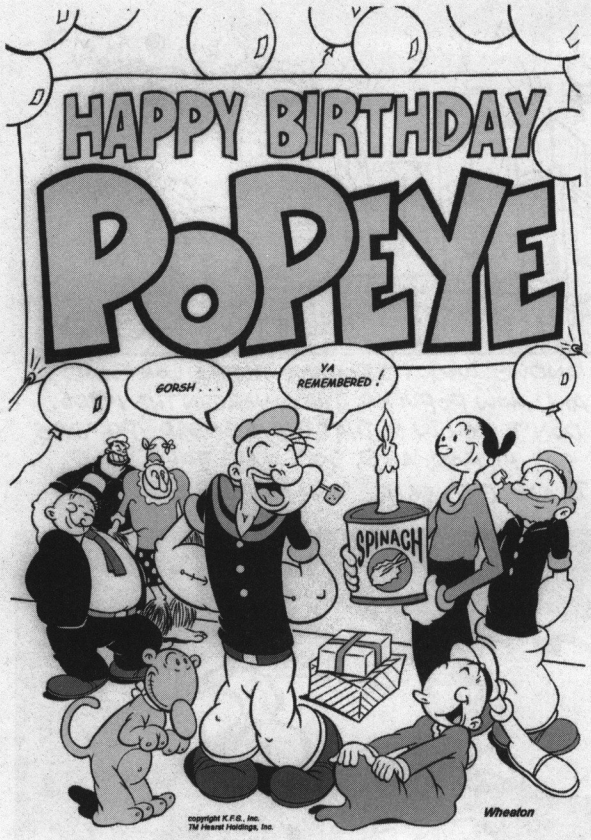
SAHARAT TANTIVARANYOO

75th Anniversary of Popeye

Comic-Con International: San Diego 2004



MARC SCHIRMEISTER



KEN WHEATON

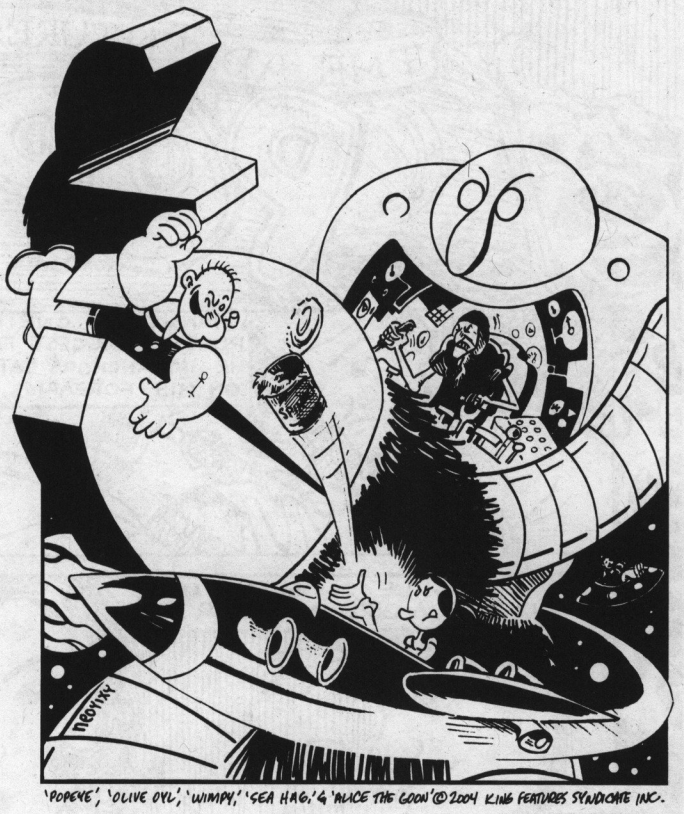
DUNCAN CRAWFORD

POPEYE © KING FEATURES SYNDICATE
THE NORM © MICHAEL JANTZE, DIST.
KING FEATURES SYNDICATE, INC.

MICHAEL JANTZE

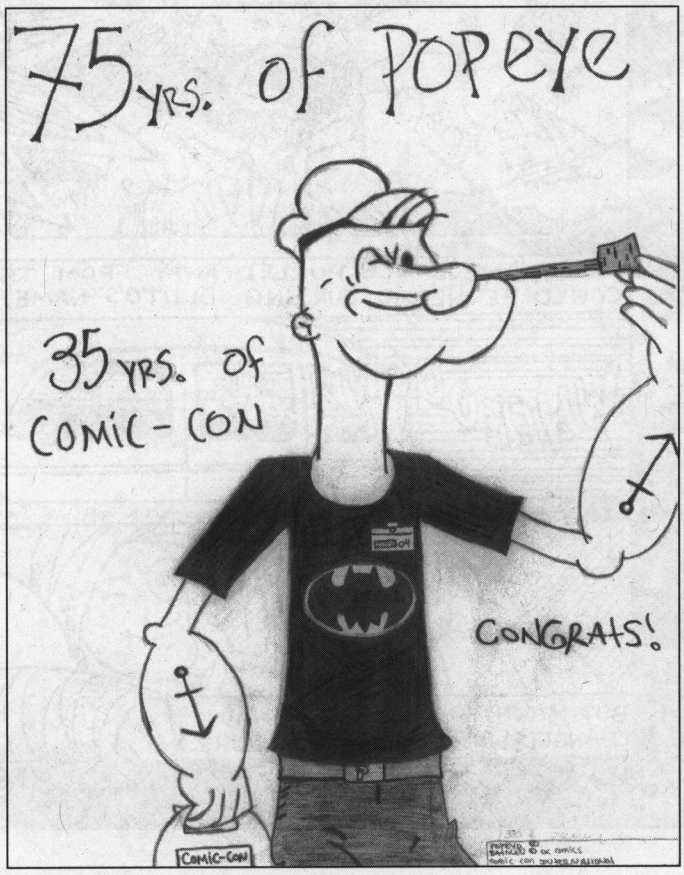
DARRIN PERRY

Luis Enciso (CURRY)

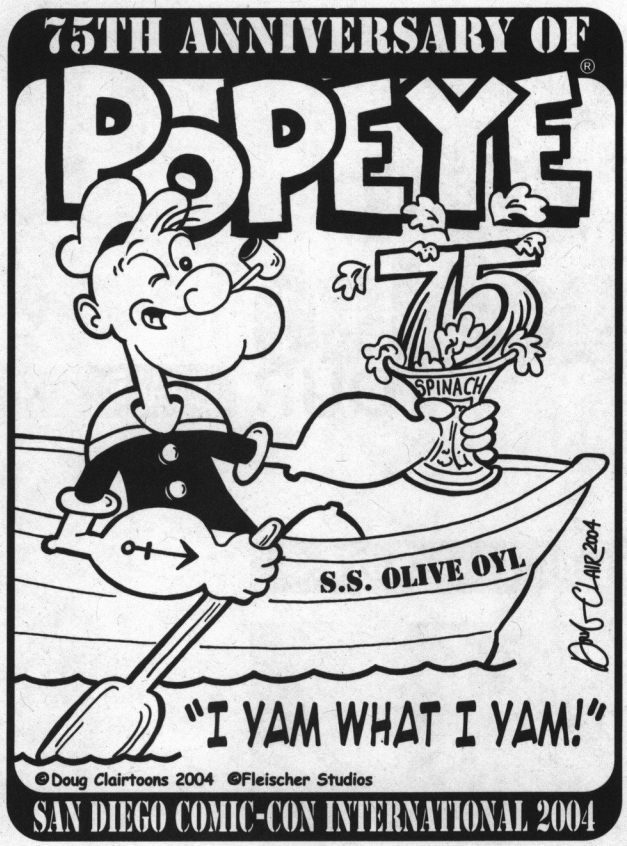


Neoyixy

Dave McFaddin



Sofia A. Jimenez & Ozi

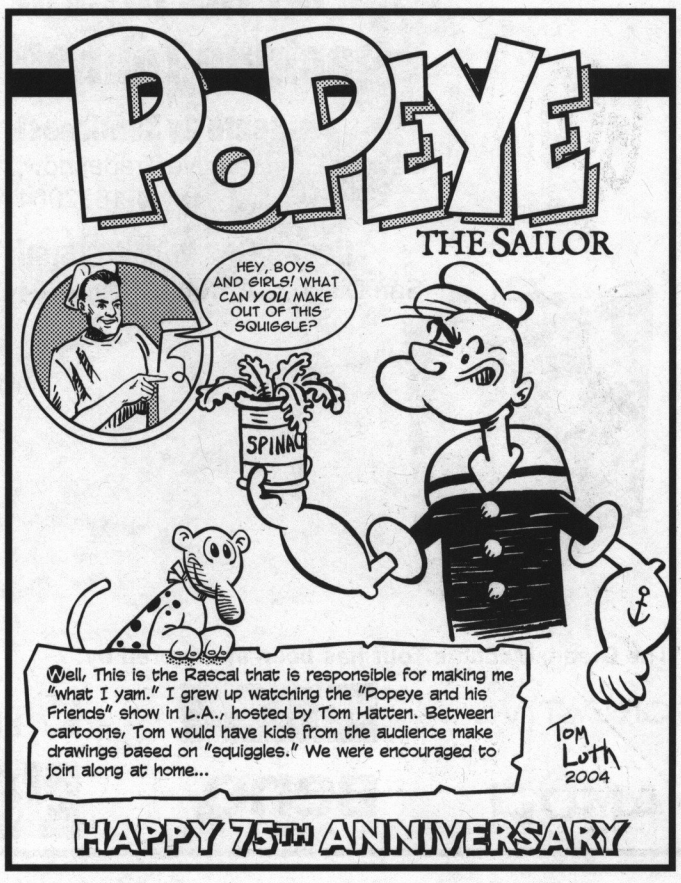


DOUG CLAIR

Popeye, Olive Oyl, & Bluto Copyright King Features Syndicate.

WARDELL BROWN

ANDY PEREZ



TOM LUTH

Catch the

2004 Dream Machine TOUR LIVE

All work and no play makes for a very dull computer.

DEMO THE LATEST VIDEO GAMES FROM YOUR FAVORITE GAME PUBLISHERS!

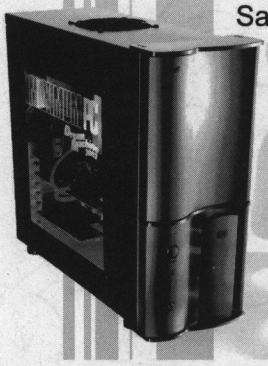
EXPERIENCE THE THRILL OF THE BEST COMPUTER MONEY CAN BUILD!

ENTER TO WIN ONE OF 4 DREAM MACHINES TO BE GIVEN AWAY IN AUGUST!

Look for the Dream Machine Tour at:

South By Southwest
Austin, TX, Interactive Tradeshow, March 14-16, 2004

Comic-Con International
San Diego, CA, July 22-25, 2004



As well as the following concerts in Summer 2004:

Sound Advice Amphitheatre - Blink 182/Cypress Hill
West Palm Beach, FL - May 9, 2004

Germain Amphitheatre - Blink 182/Cypress Hill
Columbus, OH - May 14, 2004

White River Amphitheatre - Blink 182/No Doubt
Auburn, WA - June 16, 2004

Shoreline Amphitheatre - Blink 182/No Doubt
Mountain View, CA - June 19, 2004

Tommy Hilfiger at Jones Beach Theater - Rush
Wantagh, NY - August 11, 2004

The Dream Machine Tour has been sponsored by:

CREATIVE · NVIDIA · PLEXTOR · FARCRY · Western Digital Hard Drive Enterprise SATA WD Raptor · AMD · BenQ · BREED · UNREAL TOURNAMENT 2004

Look for more information at www.maximumpc.com

MAXIMUMPC

Bob Clampett: Fighting the War with a Grin

by Andrew Leal

Bob Clampett was a man of many talents and a pioneer in theatrical shorts, early television puppetry, and TV animation. To my mind, however, his finest work arose in response to World War II. The conflict in Europe and the absurdities of the Nazis and even aspects of behavior on the home front allowed Clampett's controlled lunacy and sheer energy to reach a full peak. His use of music was showcased through *Any Bonds Today* and especially the unforgettable *Gremlins from the Kremlin.* Though every major animation studio contributed to the war effort between 1941 and 1945, Clampett's films remain among some of the most entertaining and unique of the period, tackling subjects—such as the role of African Americans in the service and the terrors of the draft board—that were largely ignored by other animated filmmakers of the day.

Clampett's war films are marked by energetic movement and wild transmutations, the use of lively jazz music and catchy war-themed songs, and truly hilarious depictions of Adolf Hitler, as a saliva-dripping, ranting lunatic. Sexual overtones were peppered through several of his films as an added pleasure for the U.S. troops overseas.

Bugs and Daffy

Like most of the other animated filmmakers of this time, Bob Clampett used iconic "star" characters, which Warner Bros. was then still developing, in his war-themed works as well as in the straightforward entertainment shorts. However, Clampett had a greater tendency to use new characters for the purpose than Friz Freleng or Frank Tashlin, and with one notable exception, his use of the studio's stars was almost subversive. The exception was the patriotic war bond commercial, the short but memorable *Any Bonds Today* (also referred to as *Bugs Bunny Bond Rally*), which was rushed into production after the bombings on Pearl Harbor,and released in the early spring of 1942. Bugs, still with a slightly more nasal, early Mel Blanc voice, sings the title Irving Berlin song, encouraging moviegoers to buy "bonds of freedom, that's what I'm selling, for the USA." Bugs appears as both Uncle Sam and Al Jolson in blackface, and the latter image, along with direct lyrical references to the Germans and "Japs," is usually cut from the few TV showings on Cartoon Network and the like. The final image of Bugs, Porky in a sailor suit, and the portly Clampett-designed Elmer Fudd in army uniform merrily performing against a patriotic tableau of battleships and bombers, is unabashedly patriotic and upbeat and, though memorable and stirring, far less complex than subsequent Clampett wartime films.

On the only two occasions when Clampett used Bugs and Daffy in war-themed shorts, both characters received the short end of the stick, endlessly heckled by minuscule tormentors with nasal voices. *Falling Hare* (October 30, 1943) uses World War II largely as a backdrop, notably the opening scene as Bugs casually reads "Victory Through Hare Power" (recalling both the book of military strategy and the subsequent Disney propaganda film on the subject). It also informs the final gag, as the plummeting plane suddenly stalls because the vehicle was bearing an "A" ration card and thus had limited gas. However, this short is a vibrant example of WWII mythology, thanks to Clampett's depiction of the "gremlin." The Disney studio had previously attempted to use gremlins—the creatures who sabotaged the planes of RAF pilots and others—in animation, based on a manuscript by Roald Dahl on the subject, and had effectively prevented other studios from capitalizing on the subject matter. However, Clampett's two gremlin shorts were too far along in production to call a halt. Since the Disney gremlin film never materialized (though the characters adorned Disney-designed military insignia), Clampett's films remain the only testament to this phenomenon.

The gremlin is a bizarre creature, with a bulbous behind designed to resemble an airplane's rudder, and two plane wings protruding from his round head and serving as ears. The character in many ways plays a role similar to that of the early, more uninhibited and purely malicious Bugs, with Bugs as a more histrionic proxy for Elmer Fudd. Still, the military backdrop and detailed effects animation of the enormous bomber plane are impressive, and it's unlikely that such a premise would have worked quite as effectively or entertainingly in another era.

The subversion is taken even further in *Draftee Daffy* (January 27, 1945). The short opens with a lengthy sequence in which Daffy Duck waves a flag, performs military marches, and otherwise appears to be the supreme patriot (as he was indeed presented in Tashlin's *Scrap Happy Daffy* and Freleng's *Daffy—The Commando*). This bravado is immediately punctured, however, following a call informing him that he has been drafted, and the rest of the short focuses on his attempted evasion of the "little man from the draft board." Daffy's negative reaction toward service, though hilarious, was a fairly atypical attitude for an established star character in this era, even as war's end was nearing. According to Susan Elizabeth Dalton in her essay "Bugs and Daffy Go to War" from *The American Animated Cartoon* (1980), during Clampett's college tours in the 70s, students typically reacted by booing Daffy's patriotism and cheering and laughing when his true cowardice is revealed.

On the simplest level, Clampett used the old situation-comedy routine of having characters boast of how well they'd do something—until they are given the opportunity to do it. It is also possible that this was indeed a criticism

of flag-wavers who preferred to stay at home and let others do the actual fighting (a favorite target of Dr. Seuss in his political cartoons). Most likely, however, the opening scene was merely an exaggerated depiction of the most common reaction to a draft summons, thus adding an element of realism and—as with the rationing references in home-front cartoons—allowing the audiences to laugh from their own experiences. Clampett was having fun using an aspect of the draft that was generally ignored in films, animated or live action, from this period, and commenting on the seeming omnipresence of the draft board. By 1945, in any event, it's likely that Clampett and the rest were beginning to tire slightly of war-themed cartoons, or at least desirous of varying the formula a bit.

Gremlins and Dwarfs

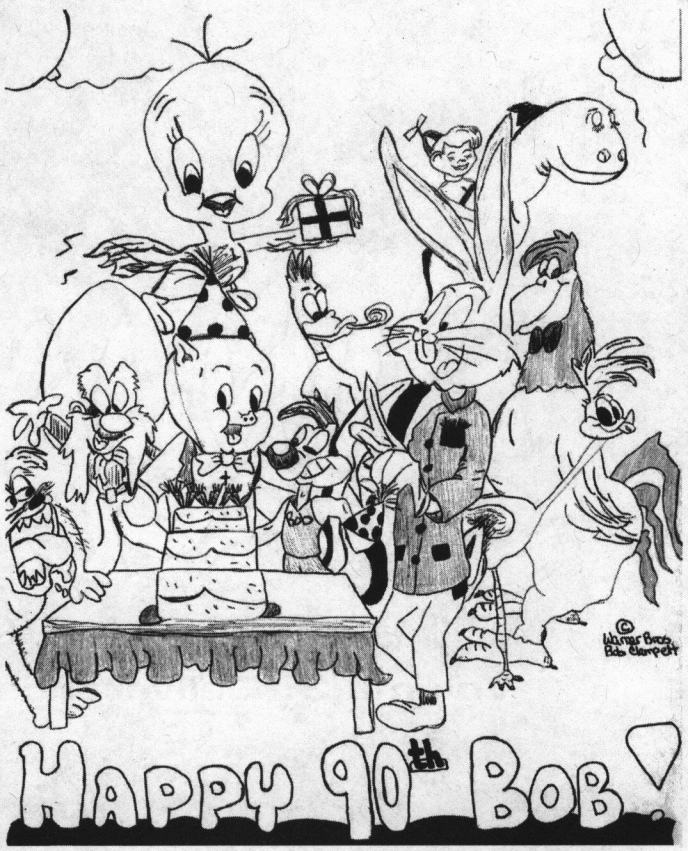
Apart from this use of the studio's stars, however, Clampett's most notable war films were probably two intricate fantasy shorts: *Russian Rhapsody* (May 20, 1944) and *Coal Black and De Sebben Dwarfs* (January 16, 1943). The former was in many ways a sequel to *Falling Hare,* again showcasing the gremlins. Here, however, the characters are sympathetic, Russian "Gremlins from the Kremlin," some complete with fur caps and beards, who over-run Hitler's plane. The gremlins this time are mostly caricatures of Warner Bros. personnel (including Chuck Jones, Friz Freleng, storyman Melvin "Tubby" Millar, and Leon Schlesinger). The true star, however, is the histrionic, rubber-limbed Hitler. Following a news report on how Nazi air fleets have failed to reach Moscow, the film switches to a close-up of Hitler (animated by Rod Scribner, one of Clampett's best and least-inhibited animators) spraying saliva at a "New Odor" rally, raving a string of double-talk that includes lines such as "pumpernickel vit der sauerkrauten from der delicatessin vit livervurst und hassenpheffer!" Hitler vows that he will succeed in reaching Moscow by sending the greatest "Superman." A follower asks, "Who's that? You, Fuhrer!" and Hitler responds by shrugging his shoulders and gesturing with open hands in the manner traditionally associated with Jews, and utters a Yiddish inflected "Who else?" Next to the Ward Kimball–animated Prince Hitler in *Education for Death,* Clampett's Fuhrer is probably the sharpest satirical depiction of Hitler in animation.

Finally, there is *Coal Black and De Sebben Dwarfs.* This short is alternately admired and reviled, and yet the skill with which Clampett combines wartime themes, jazz music, and African American caricatures into a vibrant retelling of Snow White, already made famous by Walt Disney six years earlier, is remarkable. Though the racial depictions are what have generally garnered the most concern and criticism, the wartime elements dominate the short. The queen's selfishness and cruelty is evident through her hoarding of rationed goods, including tires; the assassins hired to murder "So White" advertise that they handle "Japs" for free; and instead of a mine, the dwarfs now run a military camp. Along with two seldom-seen Walter Lantz "Swing Symphonies" from 1941 and 1942, *Coal Black* was one of the few animated shorts to acknowledge the presence of African Americans in the armed forces. In fact, when zoot-suited dandy Prince Chawmin' fails to awaken So White, the adorable Dopey counterpart succeeds in doing so, through his kiss is so powerful that it "is a military secret," recalling both the army's emphasis on secrecy and traditional sexual stereotypes and jokes associated with servicemen. At this point, in fact, So White's pigtails rise up to form a pair of American flags, which in a slyly comic manner functions both as a patriotic symbol and as a sign of arousal.

Though admittedly certain elements such as the presence of a Stepin Fetchit dwarf raise eyebrows today, and at the time of its release the NAACP felt that the depiction of blacks was insulting, *Coal Black* not only presents a generally affectionate view of African Americans and offers a rare presentation of them in roles other than servants or natives, but is actually far more message driven than the other Clampett films, almost subliminally reinforcing the evils of hoarding and, amidst the caricatures and exaggeration, saluting American servicemen of all stripes.

In addition to the aforementioned films, Clampett and his gag men inserted more casual wartime references in *A Tale of Two Kitties* (November 21, 1942) and *Tin Pan Alley Cats* (July 17, 1943); Clampett also completed *Crazy Cruise* (March 14, 1942), the film begun by Tex Avery before his departure, the finale of which featured a Japanese vulture and a cheerful Bugs Bunny, whose ears form the "V for Victory" sign at the iris out. More important, Clampett directed two memorable Private Snafu training shorts, *Fighting Tools* and *Booby Traps.* The latter's title was a double entendre, as Snafu encounters explosive fake cleavage and the like.

The wartime films occurred near the end of Clampett's tenure at Warners (he would depart for good at the end of 1946) and thus showcased his creativity and unbridled energy at their peak, coupled with a slightly stronger concern for narrative and overall film structure than Tex Avery did. Robert Clampett will undoubtedly continue to be remembered primarily for his creation of Beany and Cecil and contributions to Bugs Bunny and Daffy Duck. However, his portrayals of Hitler, gremlins, and others served as a vital contribution to Hollywood's intense, singularly unified war campaign, and along with the other war cartoons from the period offer a hilarious and often biting glimpse into the prevailing emotions of the time, and of concerns on the frontlines and at home.



ANNIE TOM

JESSE PINDUS

MISS MINDY

FINAL 5 EPISODES

THINK YOU KNOW HOW IT ENDS?

獣兵衛忍風帖

NINJA SCROLL

THE SERIES

Volume 3: Deliverance

DVD SPECIAL FEATURES:

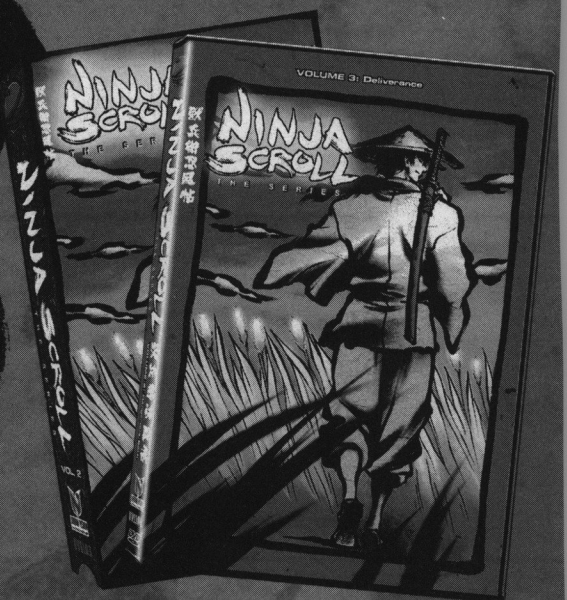
Behind the Scenes • Trailers • Weblinks

Art Gallery • Creating the Cover Art

Storyboard to Feature Comparison

Textless Opening/Ending Credits

Available June 29th on DVD and VHS



Soundtrack by Golden Globe and Grammy Award winning artist Kitaro available from:

DOMO RECORDS INC.
www.domo.com

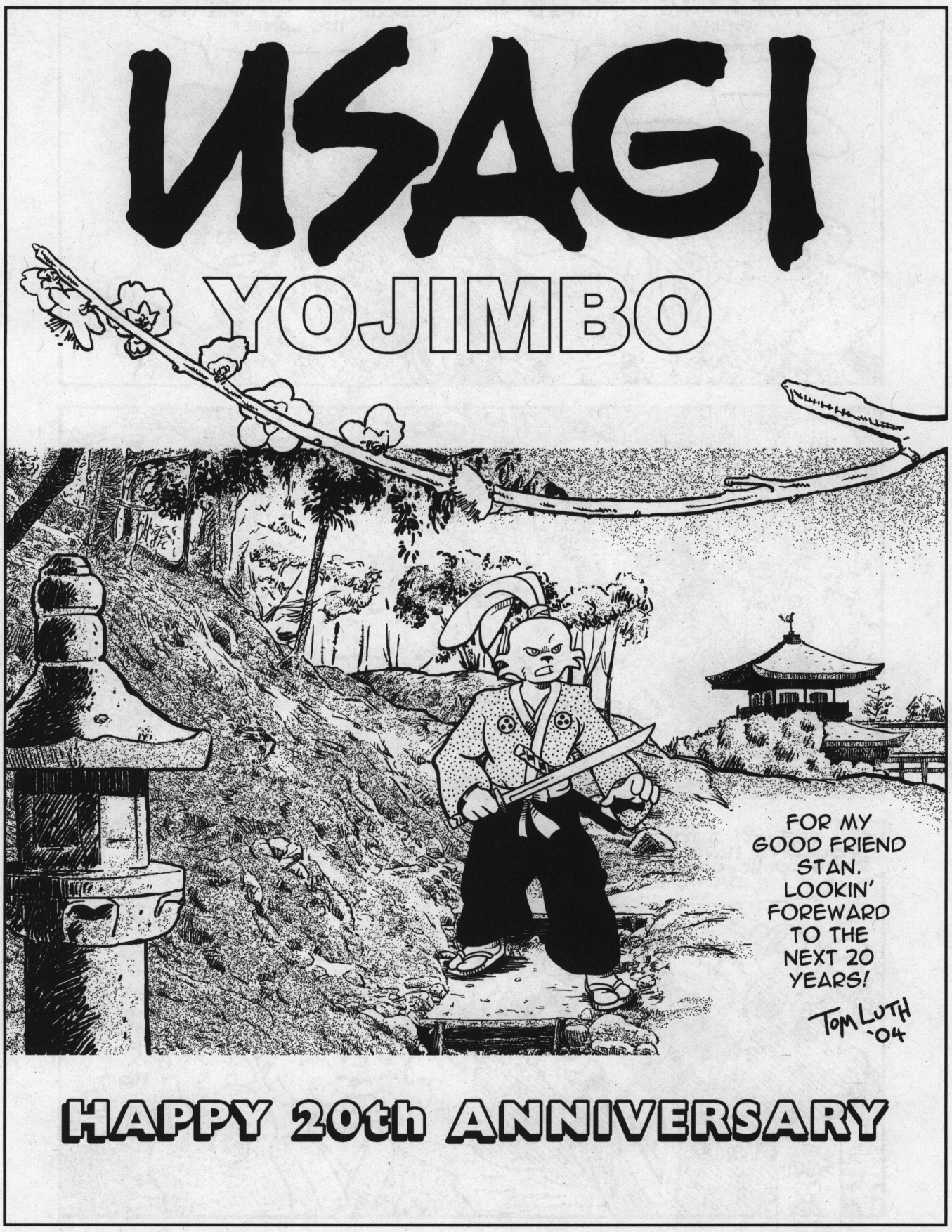
WWW.NINJA-SCROLL.COM WWW.URBAN-VISION.COM

URBAN VISION ENTERTAINMENT

©2004 Urban Vision Entertainment ©2003 Yoshiaki Kawajiri/Mad House/Jubei Ryunohogyokugumi

THOSE MURDEROUS NEKO NINJA HAVE CAPTURED GEN!
HURRY--WE MUST RESCUE HIM BEFORE IT'S TOO LATE!
UH-OH!
TOO LATE.
SEE--?! I TOLD YOU WE SHOULDN'T HAVE MADE A DETOUR TO THE 2004 COMIC-CON INTERNATIONAL! SAN DIEGO!
BUT THEY'RE CELEBRATING MY 20TH ANNIVERSARY!
©SAKAI

STAN SAKAI



TOM LUTH

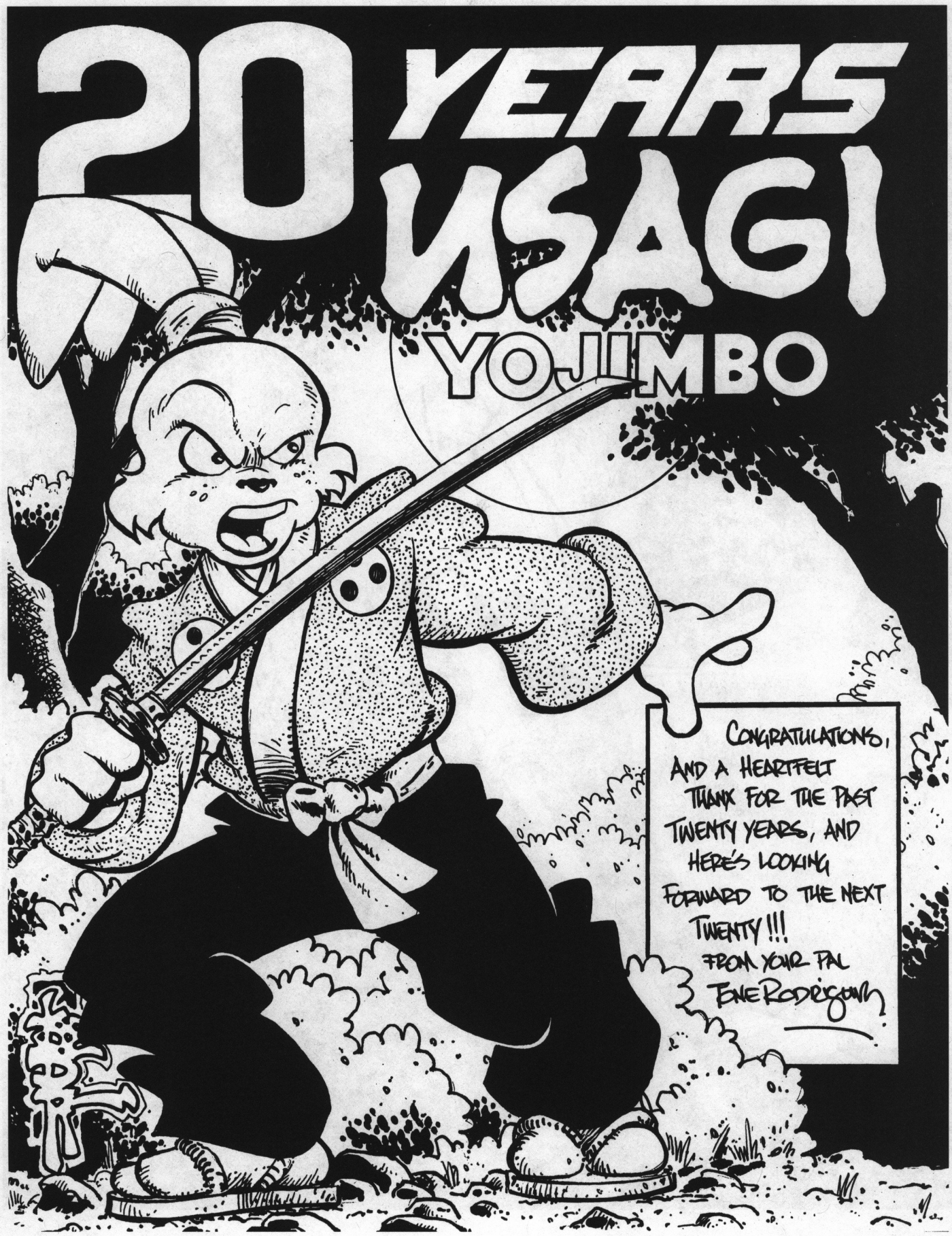
20th Anniversary of Usagi Yojimbo

Comic-Con International: San Diego 2004

No-Not a PlayBunny—
Congrats to
Stan Sakai-
From Donna
Barr &
Stinz
Hey-
you want
some rice
and tofu?
?
S.Sakai©
Donna Barr ©04
20 Years of Bushido Bunny.
Usagi
Yojimbo, of course!)

Donna Barr

Jon J. Murakami, Bud Spindt, Dave Thorne, Gary Kato, Kevin Sano, Dave Swann, Alan Low, Darlene Oshiro, and Dennis Fujitake



TONE RODRIGUEZ

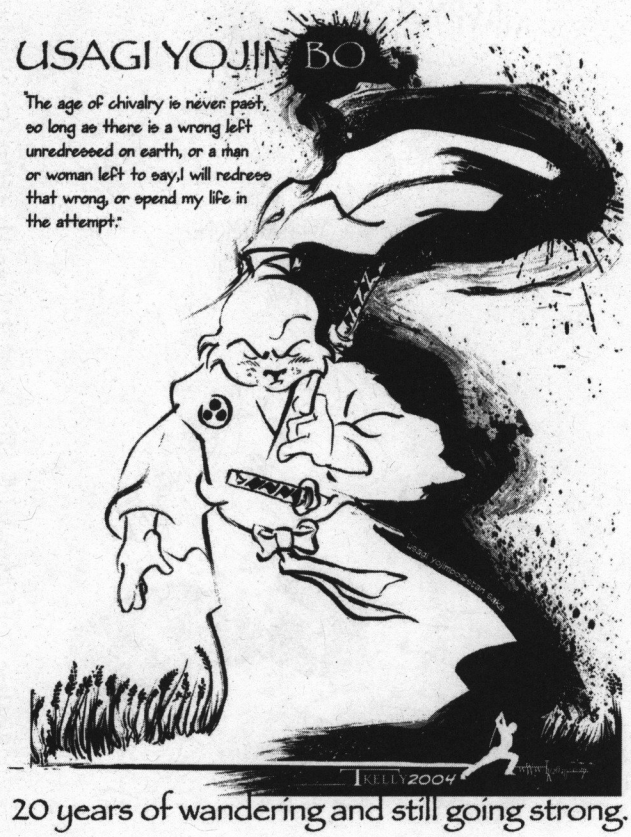
20th Anniversary of Usagi Yojimbo

Comic-Con International: San Diego 2004

Paul Alan Cambell (PacMan 7) & Robert Allen Duenas (tones)

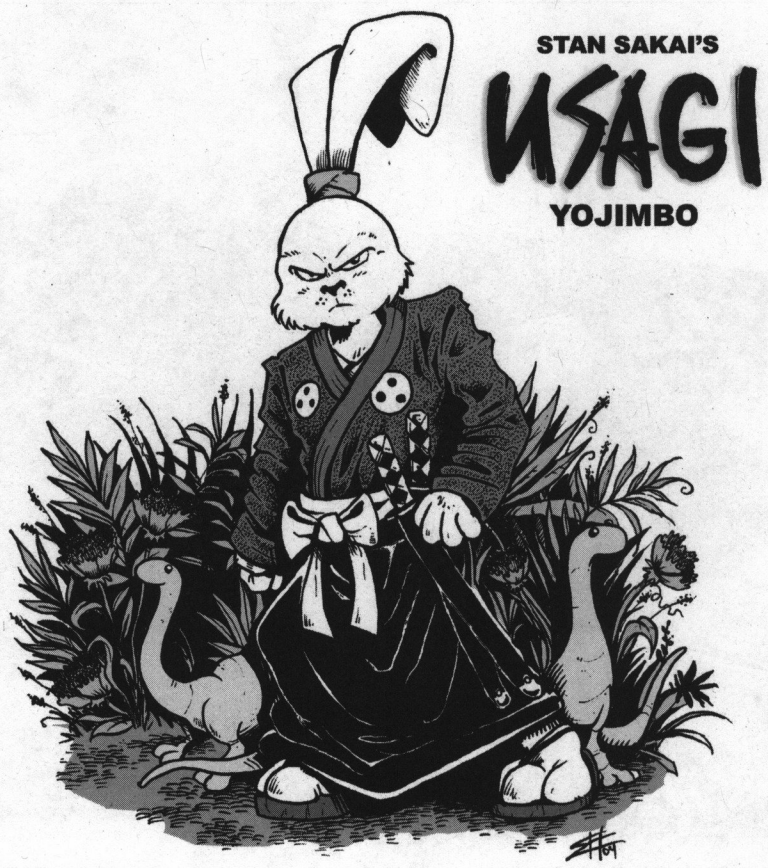
20th Anniversary of Usagi Yojimbo

Comic-Con International: San Diego 2004



Thomas Kelly

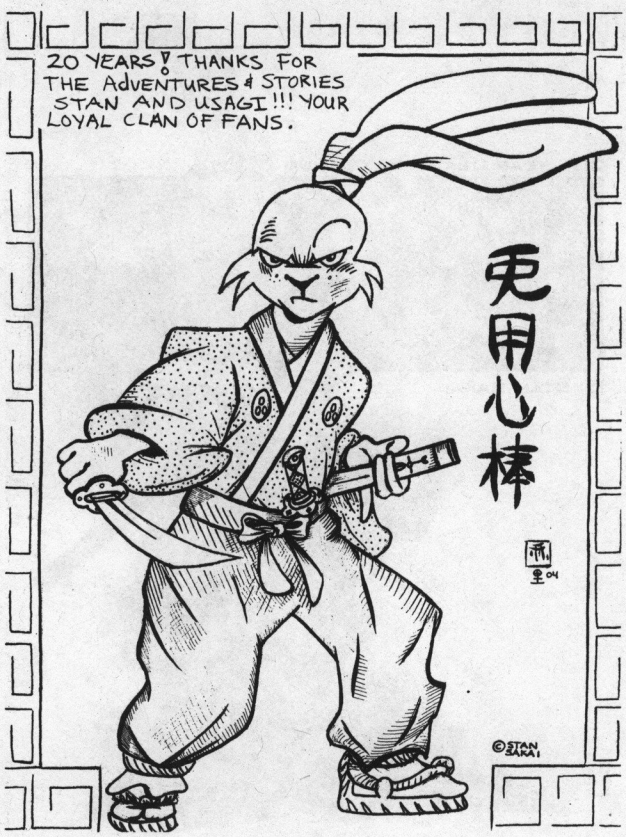
Caio Majado



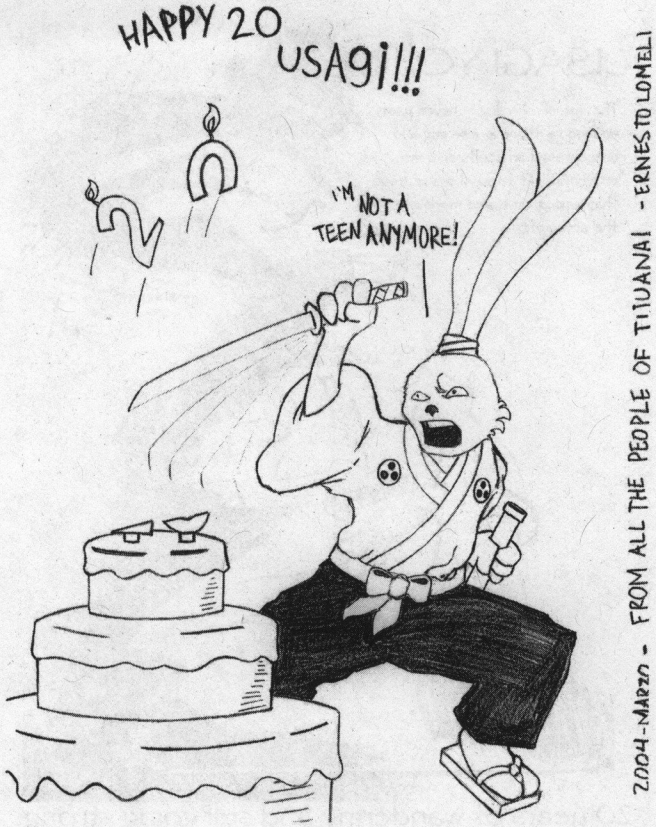
Ethan Nicolle

20th Anniversary of Usagi Yojimbo

Comic-Con International: San Diego 2004



Scott H. Martinez

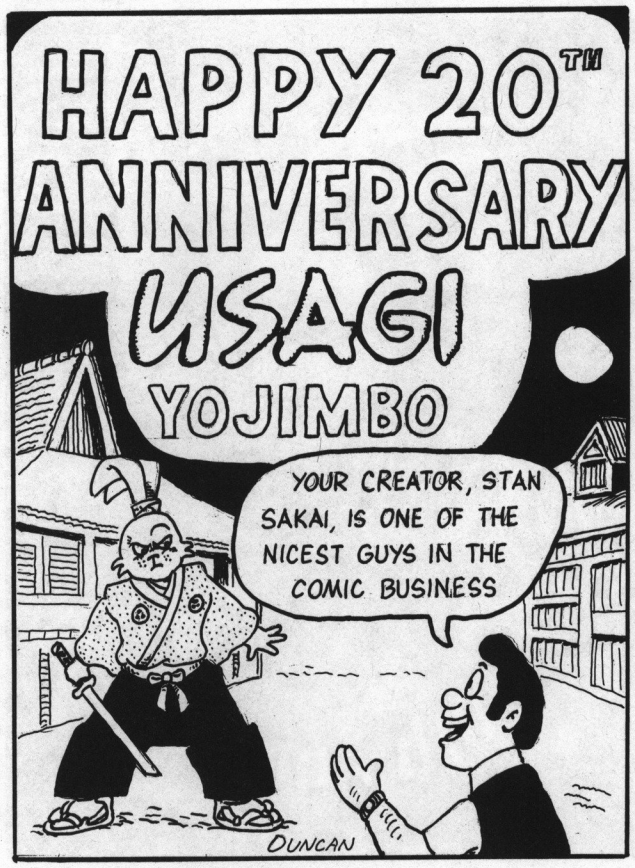


Ernesto Lomeli

Trevor Hill

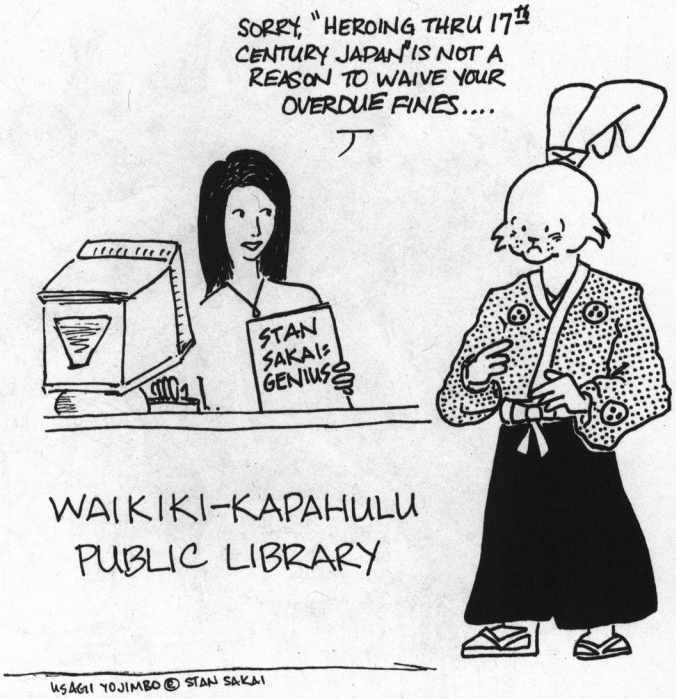
Congratulations Stan Sakai for 20 years of Usagi Yojimbo!!!

Don Jackson III



John Duncan

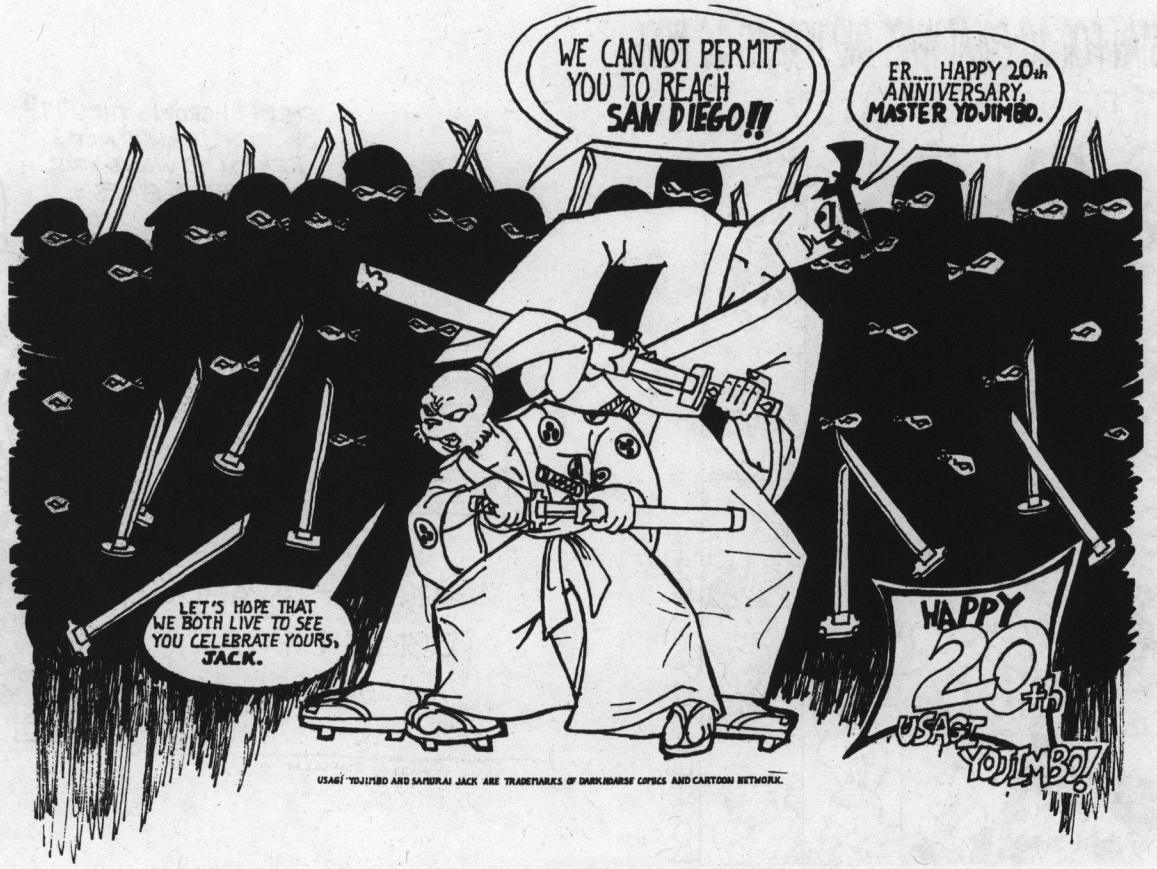
Doug McCoy



Hillary W. Chang

RICK SAENZ

ROD ESPINOSA



O. C. CRAIG

FAVIO MONTOYA

ANTHONY MALONE ANDRES

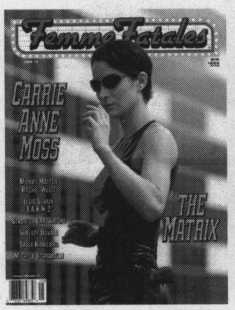
KIM GARVIN

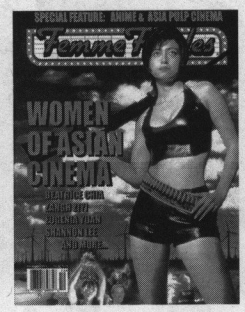
CFQ WELCOMES YOU TO SAN DIEGO COMICCON

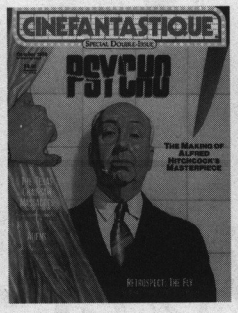
PLEASE VISIT US AT THE CFQ MEDIA BOOTH TO PICK-UP OUR LATEST ISSUES AND JOIN US FOR GIVEAWAYS, AUTOGRAPH SIGNINGS AND MORE ALL WEEKEND!!!

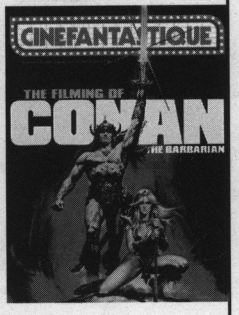
ON SALE NOW!

PLUS: A COMPLETE COLLECTION OF CLASSIC CINEFANTASTIQUE & FEMME FATALES BACK ISSUES









DON'T MISS OUR OPEN WATER PREVIEW PANEL AS WELL AS CFQ SUMMER MOVIE PREVIEW AND STARSHP SMACKDOWN ALL*STARS THROUGHOUT THE WEEKEND
(CHECK YOUR DAILY SHOW SCHEDULE FOR DETAILS)

Also, for daily news updates, profiles on your favorite celebrities and to access our online stores, visit us at www.cfq.com • www.femmefatales.com

FREE GIFT!

Name _____

Address _____

City _____ State _____ Zip _____

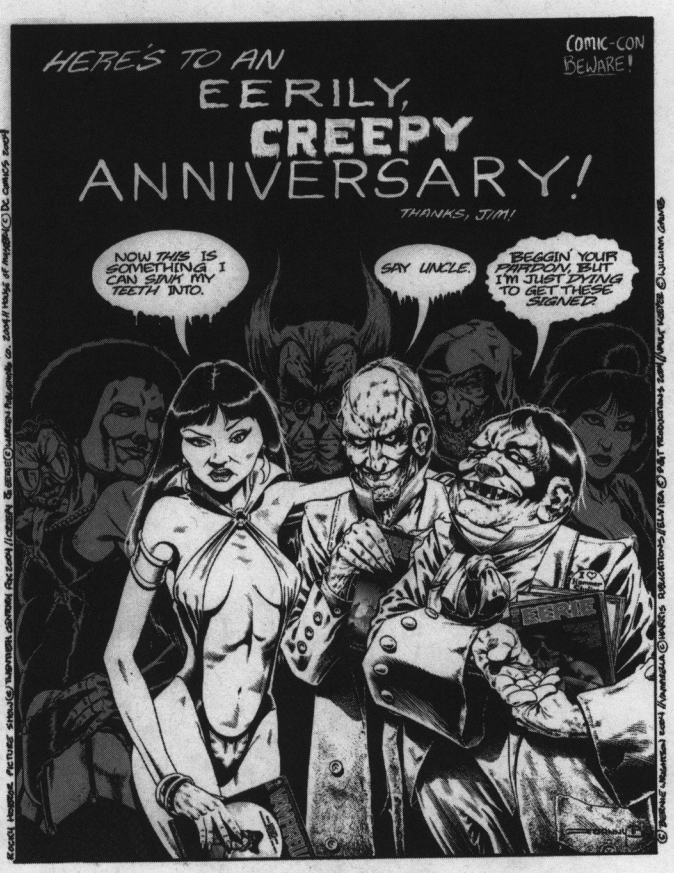
E-Mail _____

Bring this coupon to the CFQ Media booth for a free gift, available while supplies last. One gift per person.

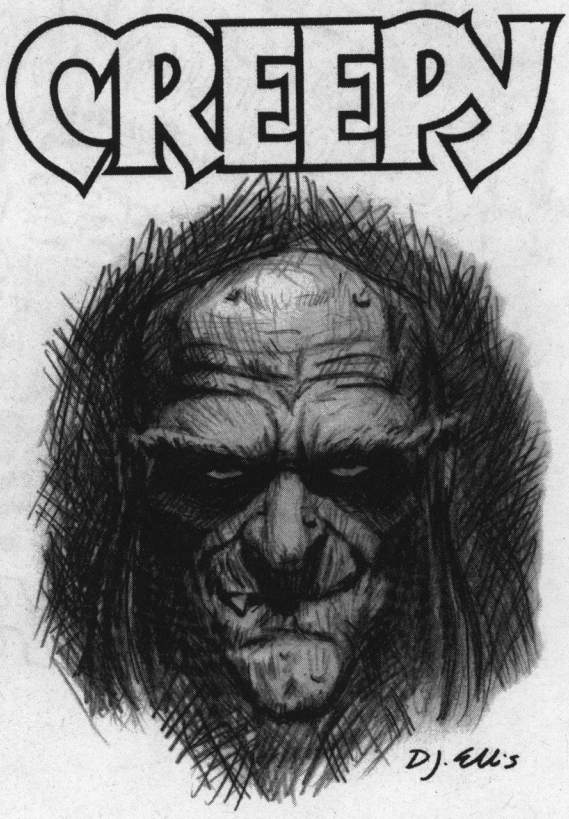
DAVID LOWERY

artwork © 2004 Benton Jew
Uncle Creepy © 2004 Warren Publishing, Inc

BENTON JEW



JOHNNY BEWARE

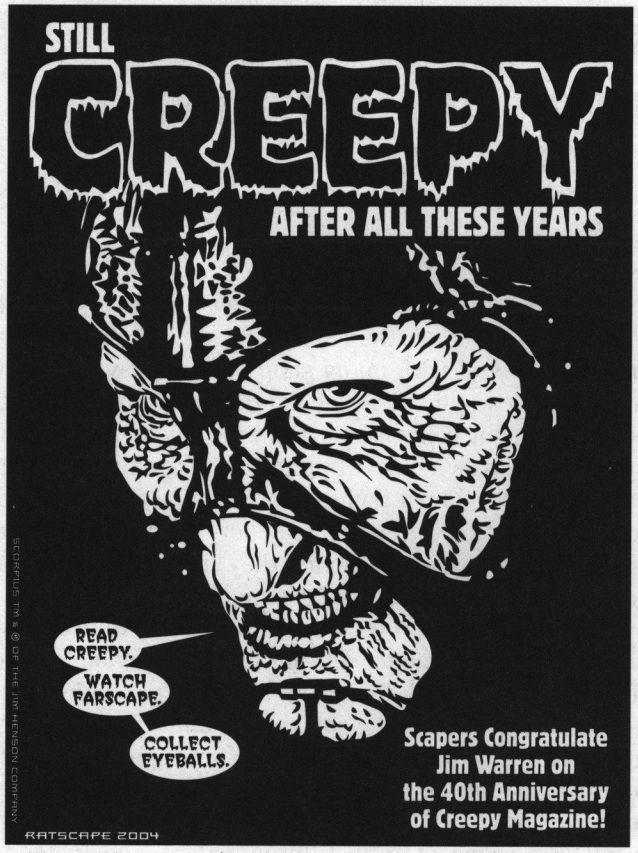


DARRELL ELLIS

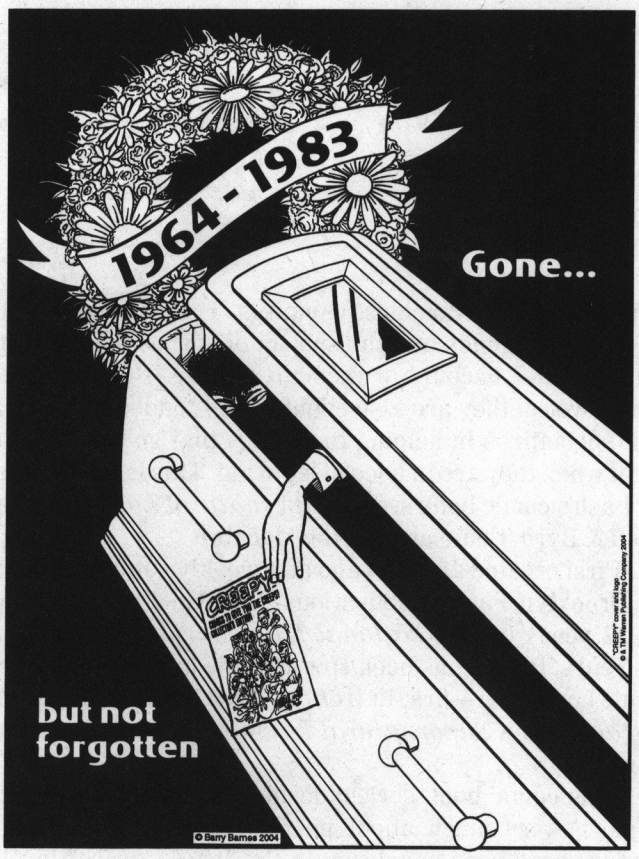
All rights to all copyrighted and trademarked work herein held by the individual copyright holders.

MARK WHEATLEY

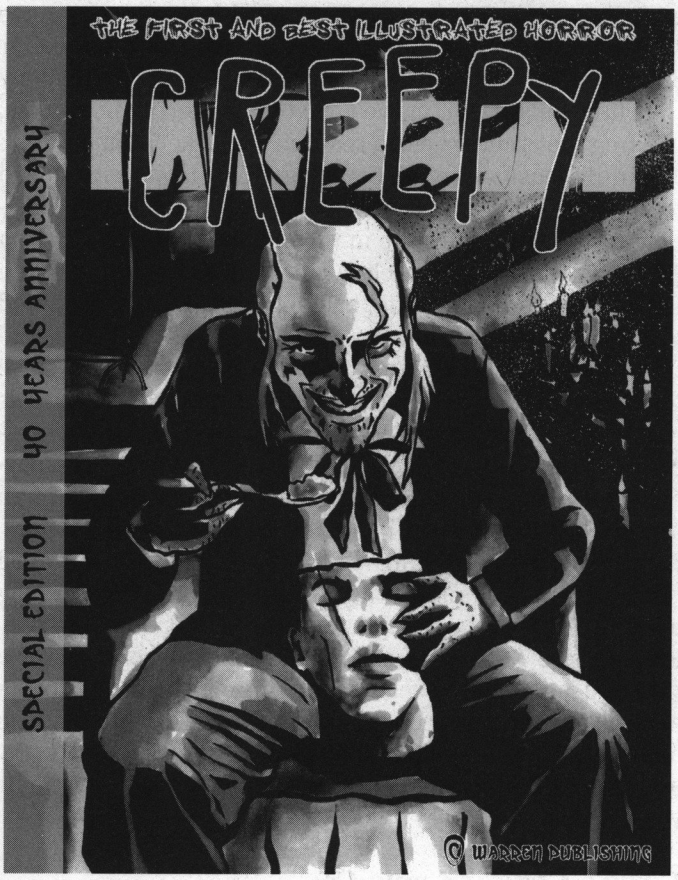
DANIEL CAMPOS



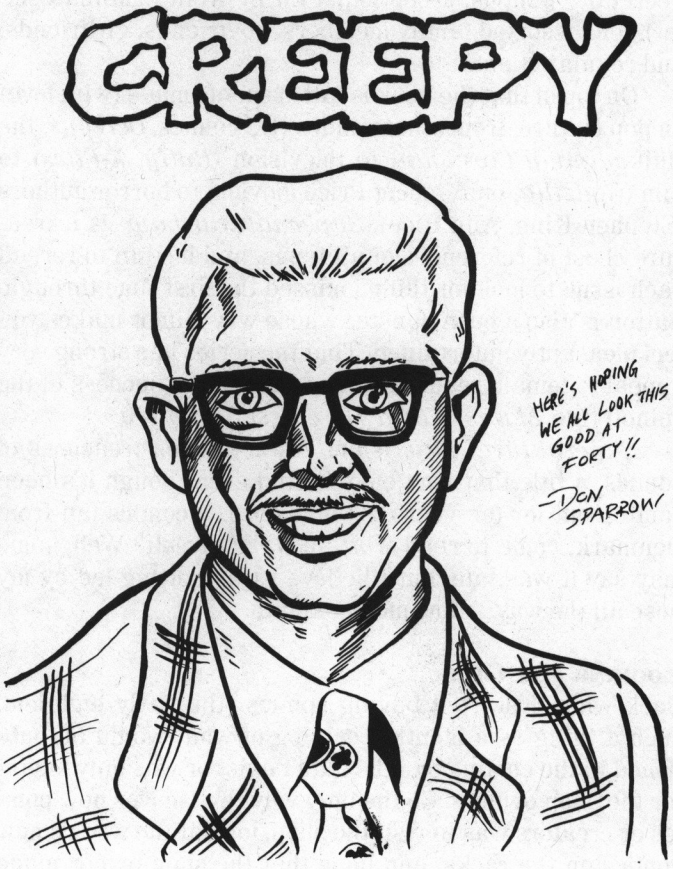
RATSCAPE



BARRY BARNES



ANDRÉ FREITAS



DON SPARROW

Dare to Explore! Or, How I Came to Read *Wolff & Byrd*

by Henrik Andreasen

The Boogie Man. Zombies. Vampires. These creatures are the stuff of legends and the subject of stories told to scare children and encourage them to behave. But in Batton Lash's world, they are also clients of an "oddball" law firm that specializes in helping the things that go bump in the night when they are in need of legal aid. This is the premise for Lash's comic book series *Supernatural Law*, featuring Wolff & Byrd, Counselors of the Macabre.

First created 25 years ago as a weekly newspaper strip for Brooklyn Paper Publications, *Wolff & Byrd* later ran for 17 years in *The National Law Journal.* For the last ten years, Batton has been spinning the law firm's cases in comic book form—first in *Wolff & Byrd, Counselors of the Macabre,* then *Supernatural Law* (the title changed with issue 24).

This comic book series, despite the supernatural settings, is very much about people interacting. Longtime readers have been caught up in the "back stories" involving the regular characters: attorneys Alanna Wolff and Jeff Byrd, their secretary (or as she says, "World's Greatest Secretary") Mavis, receptionist Corey Wolff (Alanna's sister), and assorted family members, boyfriends, girlfriends, and regular clients.

On top of that the book is full of spoofs made (with love) on pop culture, from other comics (EC comics, *Cerebus,* the Hulk, *Jimmy Corrigan*) to television (*Buffy, X-Files*) to film (*Godzilla,* old Vincent Price movies) to horror authors (Stephen King, Ann Rice). *Supernatural Law* is a treasure chest of references of all types, and it's fun to reread each issue to look for things missed the first time through. Batton is also a born punster whose wry humor makes you feel pleasantly entertained. That the series has strong very appeal to female readers can be seen in the success of the spinoff title, *Mavis, World's Greatest Secretary.*

Supernatural Law is one of the hidden treasures of comics, a title that isn't easy to find even though it's been coming out for ten years. So how did I, a comics fan from Denmark, come to read *Wolff & Byrd* myself? Well, some may say it was fate, but I believe I was getting led by my nose all the way. Allow me to explain.

Looking for Gems

Back when I started buying comics (the early eighties), such a thing as a monthly catalog of what would be published in the coming months didn't exist or was only meant for the shop owners. So the only way to discover new comics or creators was to visit the shop, look at the week's new comics on the racks, and hope that the shop owner made the "right" choices of what to order. I was able to find lots of interesting stuff that way. Nowadays, however, with the diminishing space on the shelves for new and innovative comic books, and with many shop owners playing it safe, I find that the way to discover new writer/artists and their books is at comic conventions. Here the selection is not limited by the shop owner's willingness to take chances. (Don't get me wrong—I'm not trying to belittle the comic shops of the world. It is just that with the sheer number of new comics being published every month, they simply do not stand a chance of purchasing all that gets published.)

I have reached a point where I have started to think of good, hard-to-find comics as small gems. Previously when I discovered a gem on the racks at my local comic shop, I made no investment in the comic book apart from buying it and reading it. However, finding the same gem at a convention also gave me the chance to meet the creators behind the comic book I valued so highly (or came to value so highly), which gave me a totally different experience. Instead of just thinking of the comic book as a precious jewel, something that would grow in value after having read it (I have been buying the *Overstreet Price Guide* every year since 1983!), I began appreciating the fact that as an avid reader I also had an opportunity to meet the person(s) behind my favorite books—and, in the case of discovering new gems, meeting the creator before reading his or her comic book.

In the case of my discovering W&B, I was introduced to Jackie Estrada by a friend of mine at my first Comic-Con back in 1993, and she in turn introduced me to Batton (her husband-to-be), which meant that by the time I found Batton's small booth in the back of the hall I was destined to be a W&B reader—I never stood a chance. And I am glad that this was the case, because I might never have tried the series otherwise. Despite the fact that Batton Lash is respected by his peers, which can be seen by the wide variety of talented people who have contributed pin-ups, covers, and introductions over the years (from Neil Gaiman and Will Eisner to Paul Pope and Brian Michael Bendis), thereby drawing attention to the book, it still has a hard time standing out among the thousand of other titles in the monthly *Previews* catalogue. I am sure that Batton is very aware of this fact, which makes it even more commendable that he uses space in every issue of his own book to promote and recommend other books—mostly titles by creators who are working to establish themselves in the comic industry and who on their own might have a hard time making their voice heard.

Finding Gems at Comic-Con

But isn't attending a comic convention such as San Diego,

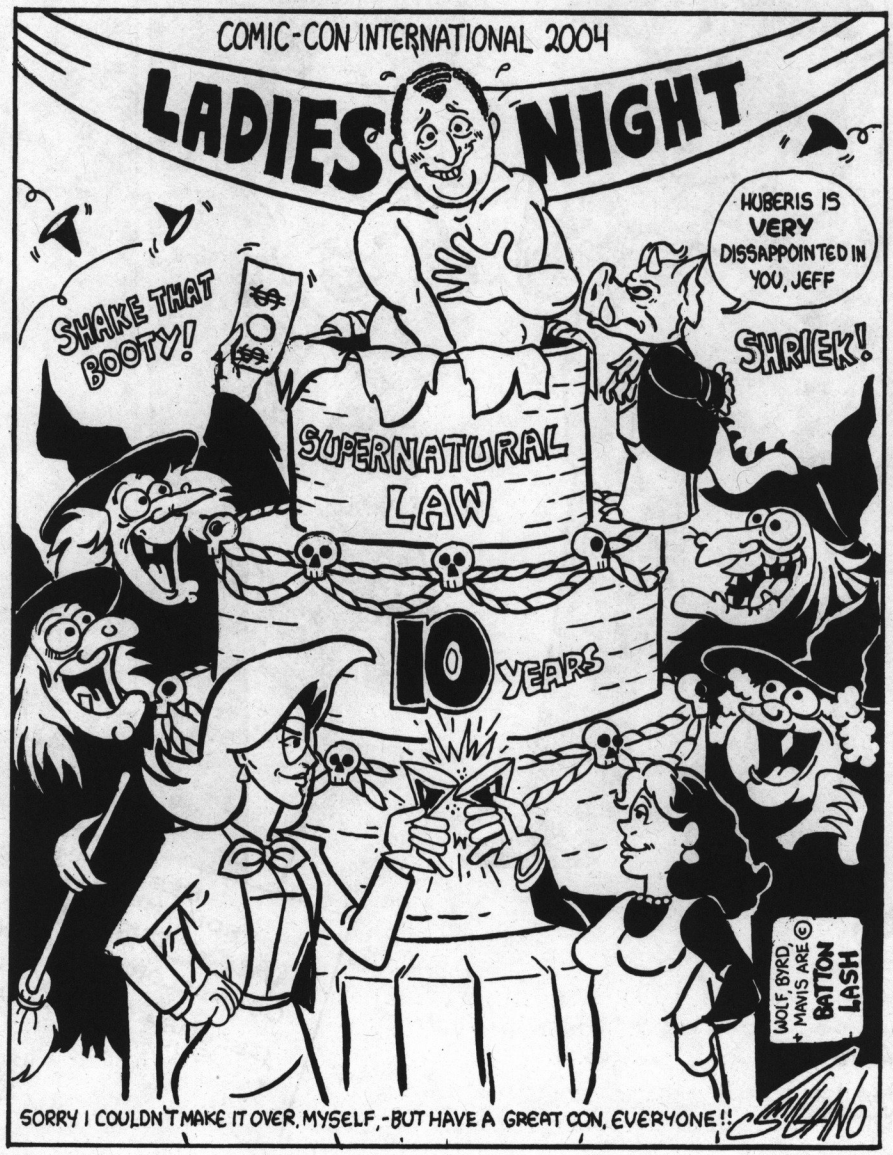
with its seemingly billions of booths, just as impossible for finding W&B or similar indy books as going through the *Previews*? Yes and no. Yes, because even though the sheer size of the Exhibit Hall is daunting, it is still a good place to find gems. The fact that Comic-Con has grown into a huge convention focusing on a lot of other media besides comics does not make it any worse for finding new and interesting comics. I would even go so far as to say that it is great place to expand the awareness of comics to people who normally do not read comics. Attendees who may have come to the convention to see the Hollywood stars and programs may end up with a bunch of indy comic books at the end of the day.

I find new gems at every Comic-Con I attend, and for some of the gems it is an ongoing development, like my relationship with C. Scott Morse. I meet Scott at CCI in 1993, when he was nice enough to do a sketch in my sketchbook from a series he was working on. The year after I got a magazine-sized ashcan of the same series. In 1997 I bought the first issue of *Soulwind* published by Image. Striking up friendships with kindred spirits is also one of the charms of finding gems at conventions. Back in the days before Scott became the accomplished artist he is today, and before he had his own booth, we used to meet up at Allen Spiegel's Fine Arts booth (ASFA), as we shared a common admiration for the creators Allen represents, such as Jon J. Muth, Dave McKean, and Kent Williams. I once told Allen that he was the best-kept secret outside the U.S., to which he replied. "I am also the best-kept secret inside the U.S." If you aren't aware of Spiegel's agency, I implore you to check out his booth. Gems aplenty!

To get back to where all of this started: Had I not attended a convention, I would probably never have picked up *Wolff & Byrd,* and my reading experience would have been the lesser for it. Reading a comic book from a creator you like is like getting a letter from a good friend every two or three months telling you how they are doing. This is very much the case with *Supernatural Law,* as Batton maintains an ongoing dialogue with readers through his editorial and letters page ("What Say You?")—elements that more and more comics unfortunately lack today. Although I enjoy reading blogs, there is nothing like a good old-fashioned letters column. People have kept coming back issue after issue for 10 years not only because they enjoy reading the series (which never fails to offer something new and different each time) but because they feel that Batton is passionate about comics, his characters, and his readers.

So, I urge you to seek out the gems at this convention (try the Independent Publishers Pavilion, the Small Press Area, and Artists' Alley for starters) and at other conventions held around the country. And if you find something you like, make a point of ordering subsequent issues from your local comic shop. If the store only orders a copy for you and none for the shelf, tell the staff why you buy the title and why it is worthwhile. Maybe they will order more copies, giving people who do not have the option of going to a convention a chance of having the same great experience you had!

So go and explore—I know I will. And be sure to stop by the Exhibit A Press booth to wish Batton and Jackie a happy 10th anniversary (and to check out *Supernatural Law* if you have yet to discover this gem!).

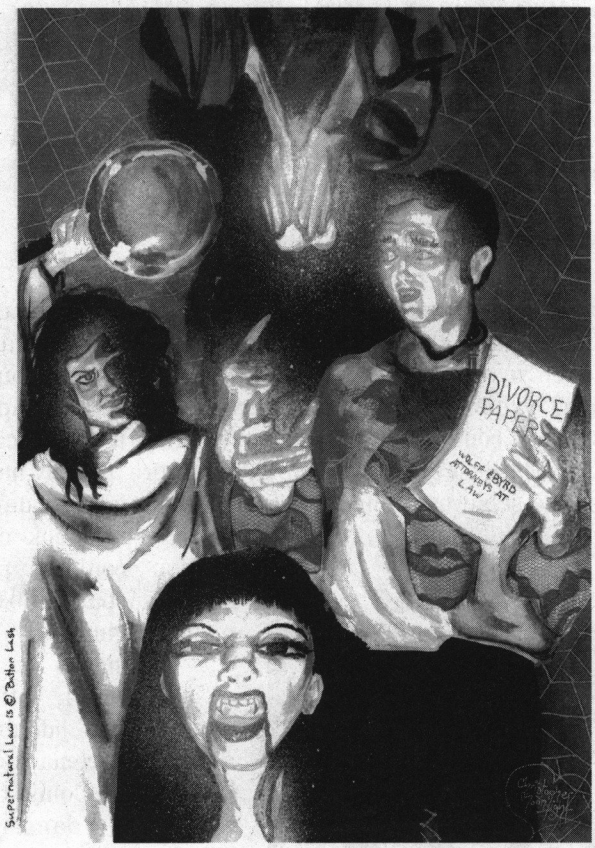


CHRIS SMIGLIANO

Henrik Andreasen lives in Denmark; he writes about comics for various European publications.

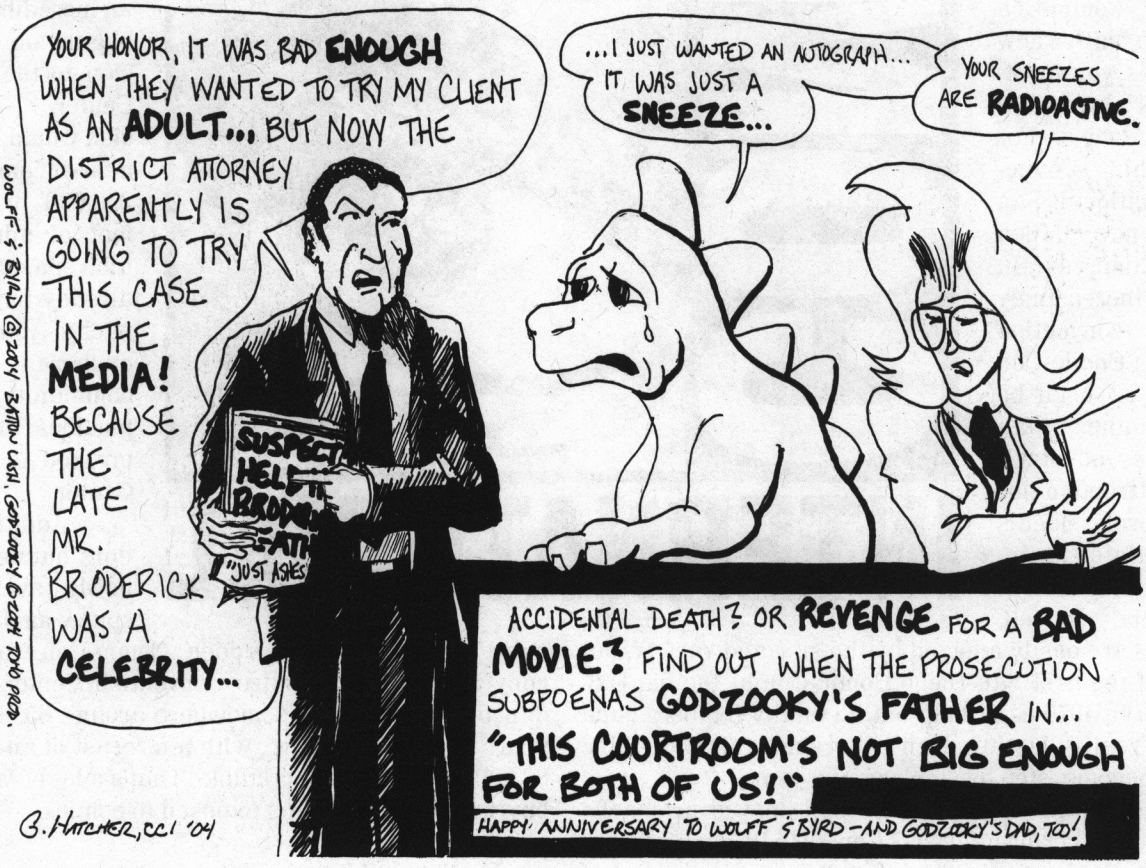
BATTON LASH

10th Anniversay of Supernatural Law



Christopher "Moonlight" Cooksey

Ray Friesen



Greg Hatcher

35 Years of Comic-Con in San Diego: What an Enjoyable Ride!

by Jim Johnson

If this is your first year attending Comic-Con, you've probably been awestruck by the sheer enormity, diversity, and excitement of all that which is Comic-Con International: San Diego. Within the seemingly infinite confines of the massive San Diego Convention Center is an equally infinite array of things to buy, panels to attend, celebrities to meet. Amidst the sudden, overwhelming sensory overload of the best kind, you stand at the door, unsure of where to begin but eager to take that first step into this pop culture wonderland.

But, if this is your 35th year attending Comic-Con, guess what? You're just as awestruck as the first-timer standing next to you.

Take it from this ten-year Comic-Con veteran: No matter how many times you've attended, it's always impressive. Always. For the one thing Comic-Con International: San Diego has never failed to do is impress. In an ever-increasingly cluttered convention landscape, Comic-Con refuses to let itself be anything other than the comics industry's premier attraction for fans and professionals while remaining an inviting place for fans of other media, as well. Newcomers are easily amazed by the size and variety, but veterans of the first San Diego Comic-Con at the old U.S. Grant hotel in 1970 can't help but be totally flabbergasted when they realize just what an experience this incredible event has become, step by step, year by year.

When the San Diego Comic-Con moved from the Convention and Performing Arts Center to its current location in 1991, the leap to a whopping 250,000 square feet of exhibit space seemed like the ultimate and permanent solution to Comic-Con's growing popularity, since it could easily accommodate the "mere" 15,000+ fans that attended. In just three years, though, attendance doubled and the once-spacious Exhibit Hall suddenly seemed very, very cramped. But surely it couldn't get any bigger, could it? It was already by far the largest event of its kind, fans were already hard-pressed to see everything in just four days, and attendance for a comic-book convention couldn't possibly surpass 30,000 people, right?

Wrong.

By 2001, attendance had doubled again, to a remarkable 60,000 fans. Comic-Con was now in danger of choking on its own popularity. But not to worry; by this time, work of an incredible scope had begun on an expansion to the Convention Center. This expansion would add another near-incomprehensible 250,000 or so square feet of additional exhibit space, doubling its already impressive capacity. And in 2002, an exuberant Comic-Con community took over portions of the newly upsized Convention Center.

Additional exhibitors hurried to fill the newly available floor space, as did more and more attendees. All of sudden, Comic-Con was again occupying nearly the entire Convention Center, and attendance was pegged at somewhere around 65,000. And two years later, here we are, with a forecast of an astonishing 80,000+ attendees. Incredible. That's a lot of fans reading, buying, or at least being exposed to comics.

Ah yes, comics.

By virtue of its name, Comic-Con continues to proudly proclaim its origins as a comic book convention. And yes,

even in this age of eBay and online retailers, collectors can still search for that elusive missing issue of their favorite comic the old-fashioned—and to many, a more enjoyable—way: by meandering up and down the aisles and searching for it, table by table. But Comic-Con caters not just to collectors, but to fans, and not just to comic book fans, but fans of all aspects of genre (especially fantasy/scifi) pop culture, from animation, films, and TV shows to action figures and gaming. There is literally no better place on Earth where fans of Spider-Man, Star Wars, Lord of the Rings, Buffy, the Simpsons, and Smallville alike can meet and mingle, buy and sell, listen and learn. Comic-Con has transcended its status as a convention and become more of a social event among fans of multiple media and genres. This grand event is our very own Super Bowl.

And it's with a Super Bowl-like anticipation that this city—this beautiful, wonderful city—rolls out the red carpet for every single one of us. Downtown streetlamps are adorned with Comic-Con banners; buses with Comic-Con ads affixed to their sides spread the word throughout the town. The local media does its best to welcome us as well (although we could do without the Biff-Pow-Zap newspaper headlines and endless anecdotes from TV anchors about Mom throwing out old comics). To fans, "San Diego" has become synonymous with the ultimate showcase for comics and pop culture, much the same way mentioning New Orleans inspires thoughts of Mardi Gras.

As thrilling as Comic-Con is on its own, it would not be what it is without the backdrop of the city it calls home, and one step outside of the Convention Center will tell you why. The city's laid-back, peaceful atmosphere provides the perfect complement to Comic-Con's sensory overload. Far more excitement is generated within the Convention Center's four walls than any sane person can withstand without an occasional break. It might be Comic-Con that brings fans worldwide to downtown San Diego, but it's the city that wraps its arms around them and doesn't let go until they've had a taste of what it has to offer. In fact, fans are cheating themselves if they don't take that taste.

You may be asking yourself: "With so much to see at Comic-Con, how will I ever find the time to see anything else?" Well, the truth is, you probably won't find the time; you'll have to make it. There are a multitude of things to do and see in San Diego. But there's one particular thing you absolutely have to save time for. It's something you won't find in the hotel brochures, and it won't take any time away from the convention. If you're not from these parts, immediately after leaving the convention one evening, drive up the coast to one of the local beaches (Ocean Beach is especially charming) and watch one of the colorful West Coast sunsets. These nightly events scarcely go noticed by the locals but are a treat for us non-Californians. And you can even grab dinner, away from the crowded restaurants downtown.

If nothing else, set aside fifteen minutes each day for a leisurely walk along the harbor, behind the Convention Center. If you stroll toward Seaport Village, you can breathe in the sea air, take in the sailboats heading in and out of the harbor, and watch folks flying kites in the park. The near-omnipresent sunshine and seaside breeze will clear the mind of even the most sensory-overloaded fan. You'll be glad you did.

Or, if your feet by now are nothing more than two swollen, throbbing fireballs attached at the ankles, courtesy of the half-million square feet of Comic-Con attractions, take in that sunshine and sea air while seated on the back patio or back steps. With all the people expected to pass through over the course of four days, you'll probably find yourself sitting next to one of your fellow fans. And you just might get to talking. And you just might be kicking off a new friendship. Because as Comic-Con has proven time and again over the past 34 years, with so many of us under one roof, it's pretty hard not to meet people with some degree of common interest.

Of course, some come to San Diego seeking more than friendship. No, not romance (although many romances have been born here—even a couple of weddings!). I'm talking about employment. By default, Comic-Con has become the industry's biggest job fair. Not that there are many jobs to be had, but for those looking for that lucky break, there's no better chance to get it than here. Many hopeful creators make the trek in order to show their portfolios to editors at the publisher booths, and while most go home without an assignment, there are those who have landed important jobs in this highly coveted and competitive business as a result of connections made at Comic-Con.

Whatever the nature of our newly forged relationships, personal or professional, one thing can be said: it's these relationships that define our memories of Comic-Con. Sure, we'll all go home with a stack of comics and a bag full of souvenirs. But while the convention and the city itself serve as the cloth on which these memories are painted, the interactions we have with our peers or our idols are what we bring home in our minds and are what leave impressions that are slow to be forgotten. Memories are to be cherished most of all, because, in the end, they're the only things we can ultimately take with us.

In short, there is just too doggone much to see and do and experience in your time here, so make the most of it. Think about the kinds of memories you want to take home with you, and then plan your activities around that. Review the floor plan. Look at the panel schedule. Leave time for lunch. Take breaks. See the sights. And don't be in a hurry just to get to that next table or obtain that next autograph. Enjoy the moment, for while Comic-Con International: San Diego might be a rollercoaster ride, remember what you're supposed to do on such a ride: enjoy it. Plan it so you can.

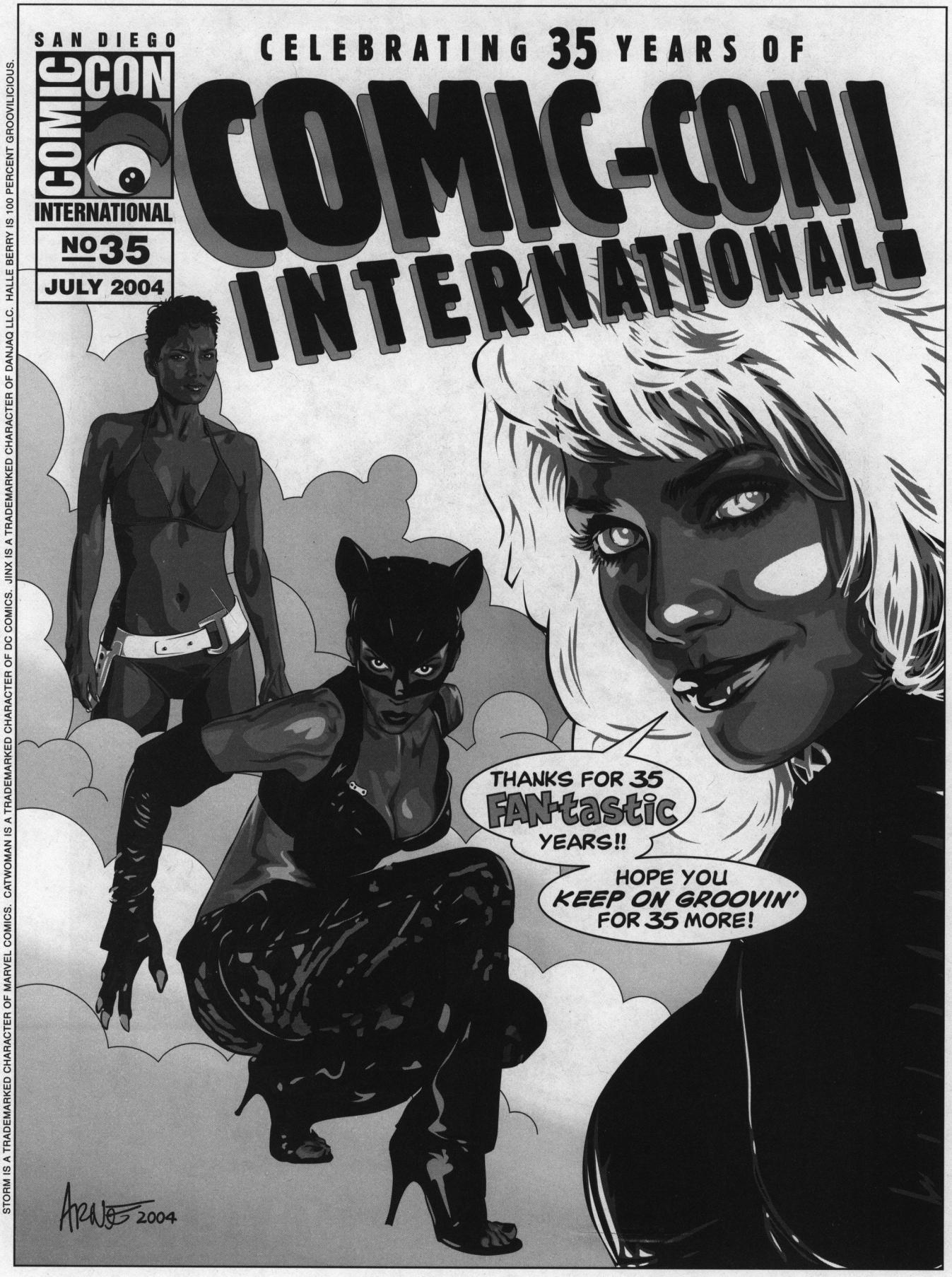
Enjoy the con, enjoy the city, and enjoy the ride. Peace.

Jim Johnson is a freelance writer, writing comic book reviews and other miscellaneous stuff for the industry. He lives in Michigan with his wife Michelle, and their two furry children who bark a lot.

Joshua Quagmire

Art by J.K.Woodward. *Spider-Man* TM & © 2004 Marvel Characters, Inc.

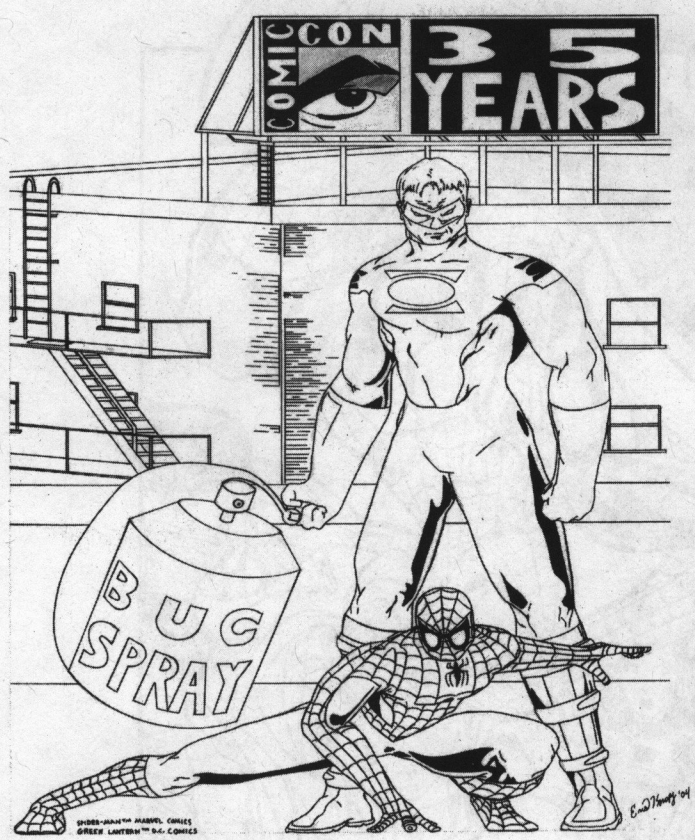
J. K. Woodward



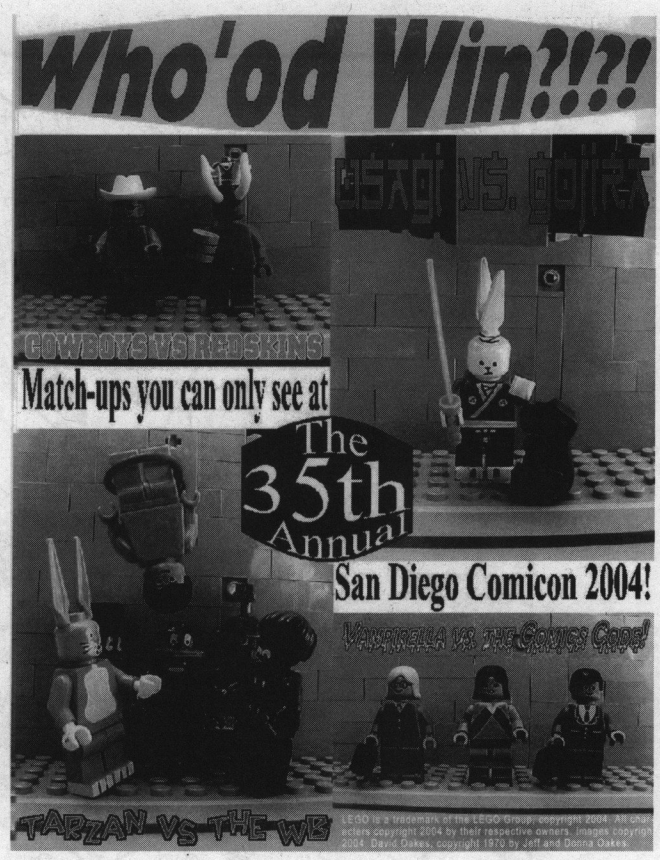
ARNE RATERMANIS

SAN DIEGO
COMIC CON
INTERNATIONAL
#35
ALL CHARACTERS ARE TM & ©COPYRIGHT THEIR RESPECTIVE OWNERS, 2004.
WWW.BILLMAUSART.COM

Bill Maus



ERIC KNOPF



DAVID J. OAKES

MIKE CALSETTA

MAXIMO VITALY LORENZO

10th Anniversary of Hellboy

Comic-Con International: San Diego 2004

CHRIS SAMNEE

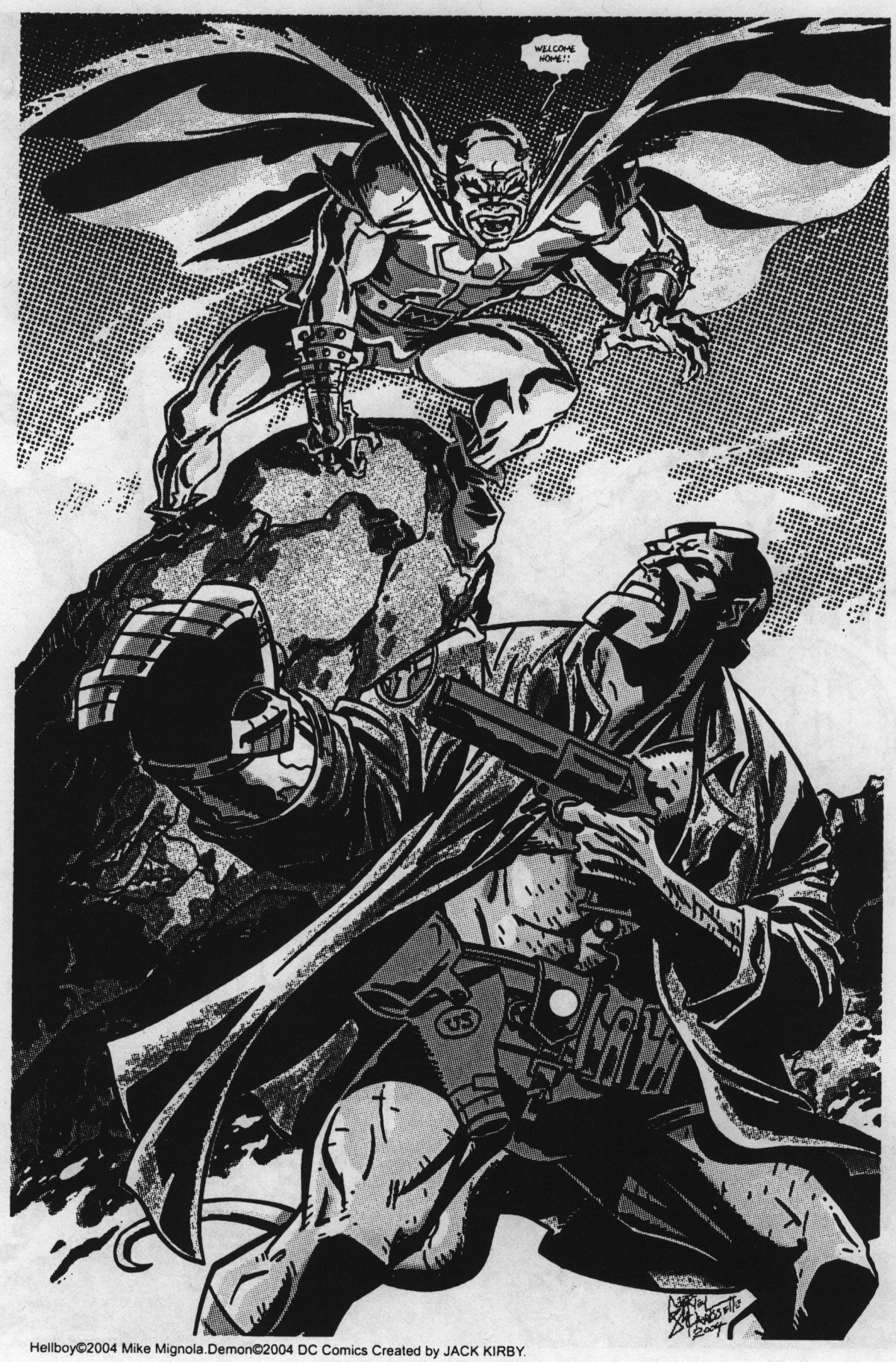
10th Anniversary of Hellboy

Comic-Con International: San Diego 2004

KEVIN SANO

10th Anniversary of Hellboy

Comic-Con International: San Diego 2004



Hellboy©2004 Mike Mignola.Demon©2004 DC Comics Created by JACK KIRBY.

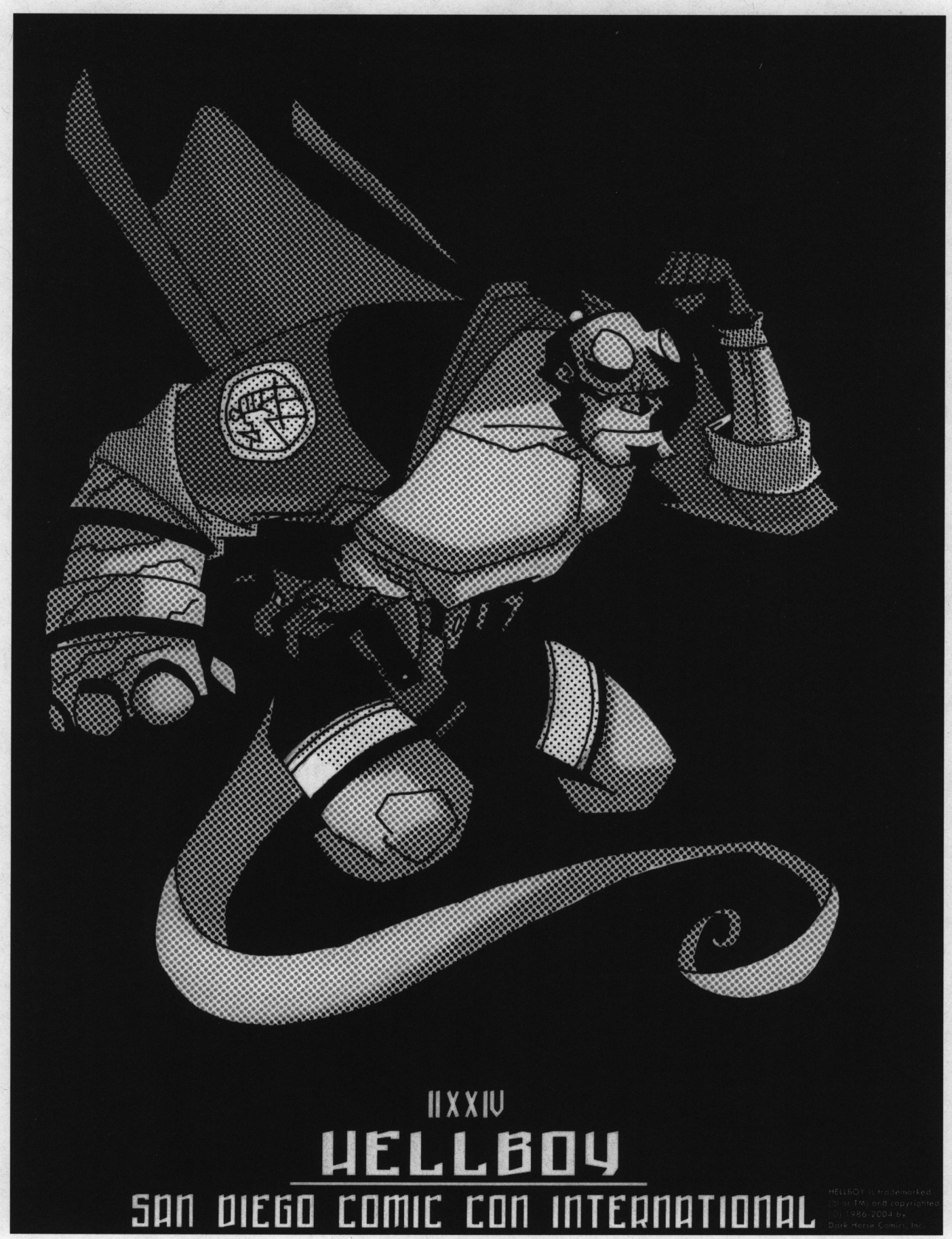
GABRIEL MORRISSETTE

10th Anniversary of Hellboy

CHAVIRA

GARY DEOCAMPO

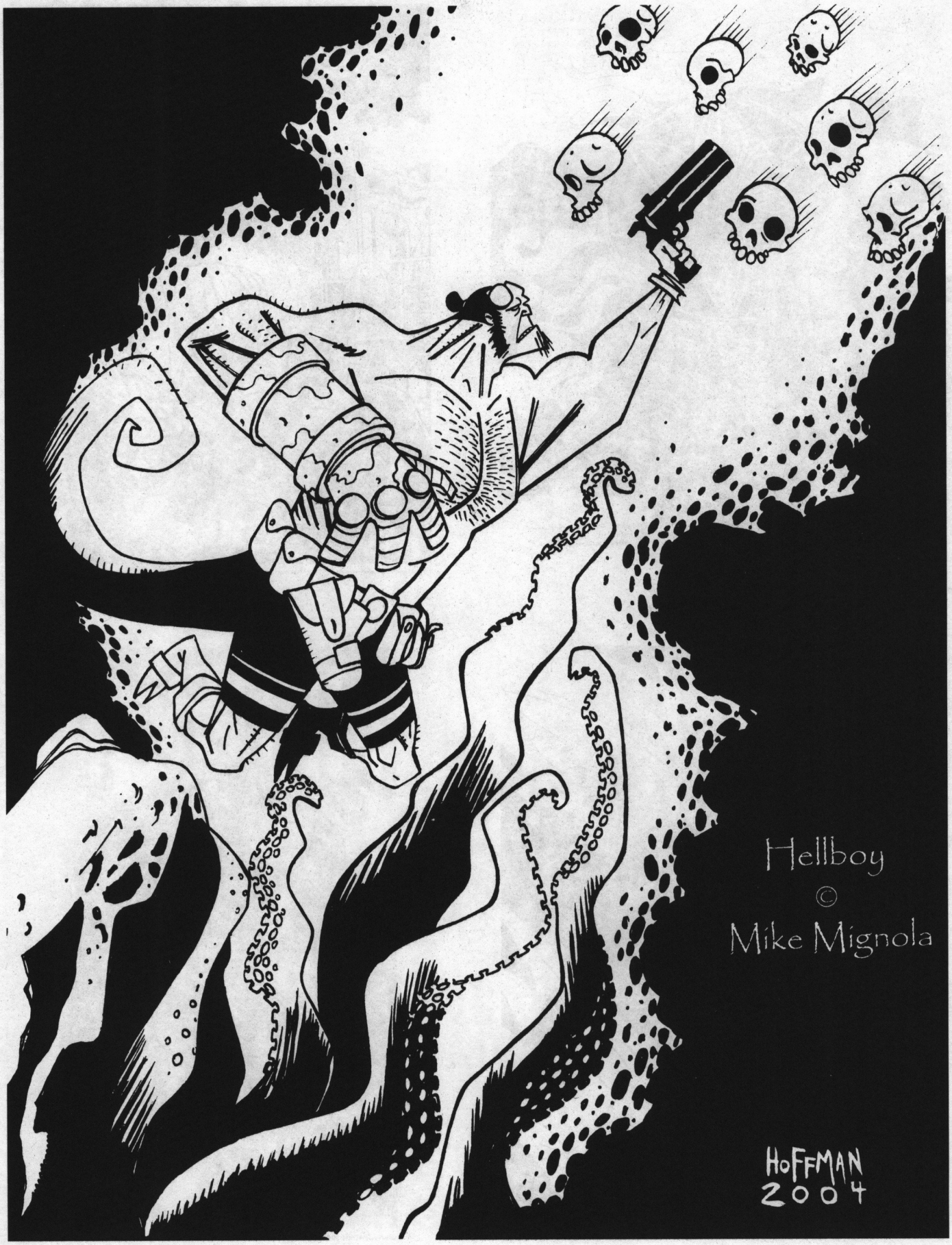
KODY CHAMBERLAIN



ROBERT ALLEN DUENAS

10th Anniversary of Hellboy

Comic-Con International: San Diego 2004



JOHN HOFFMAN

10th Anniversary of Hellboy

Comic-Con International: San Diego 2004

CARLOS JOSE CRUZ AGUILERA

© Hellboy and Abe Sapien copyright 2002 DarkHorse Comics, Inc. © Godzilla copyright 1954 Toho Co, Ltd.

PAUL DALY

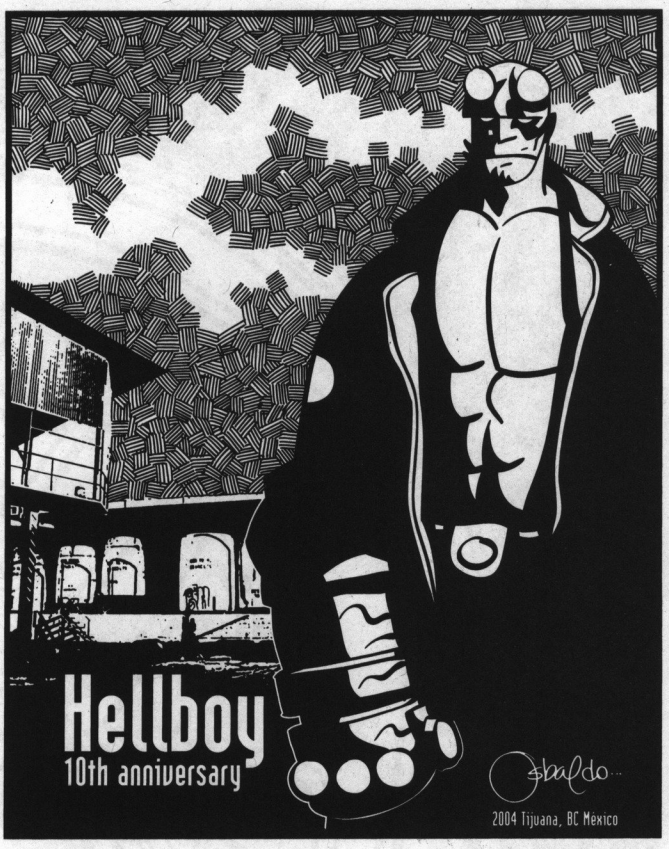
JOSÉ ATONIO COLÓN

FRANKIE SERNA

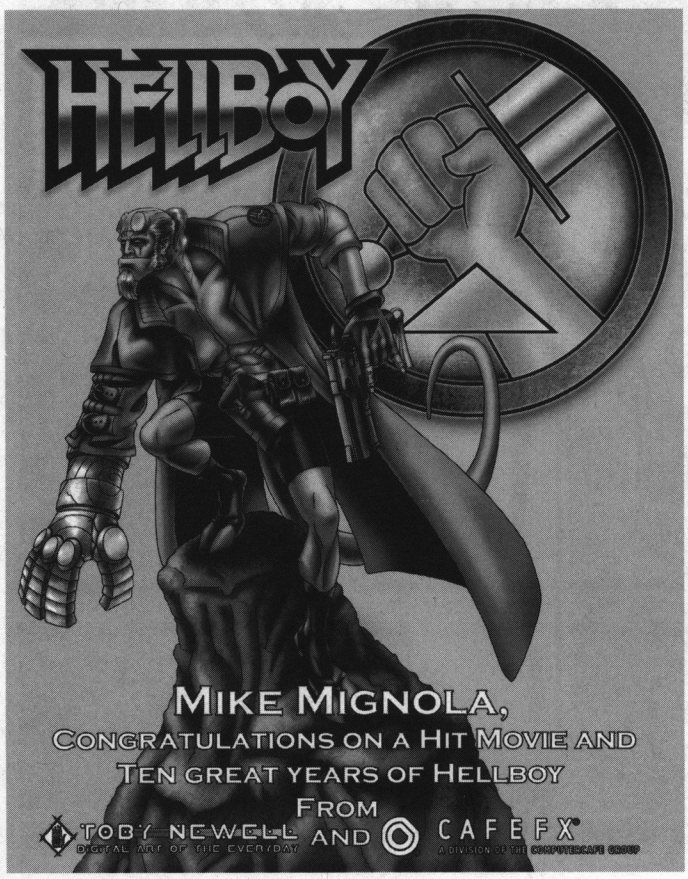
10th Anniversary of Hellboy

Comic-Con International: San Diego 2004

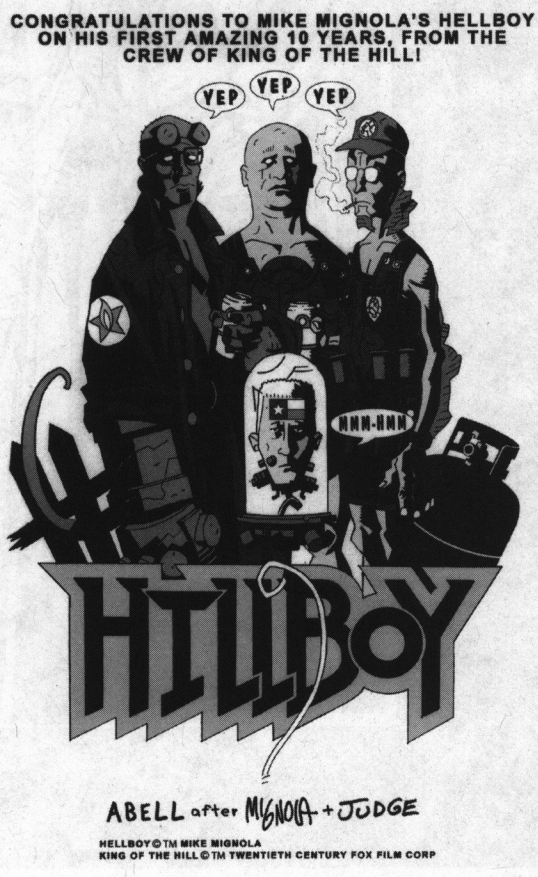
Rob Osborne



Osbaldo Contreras



Toby Newell

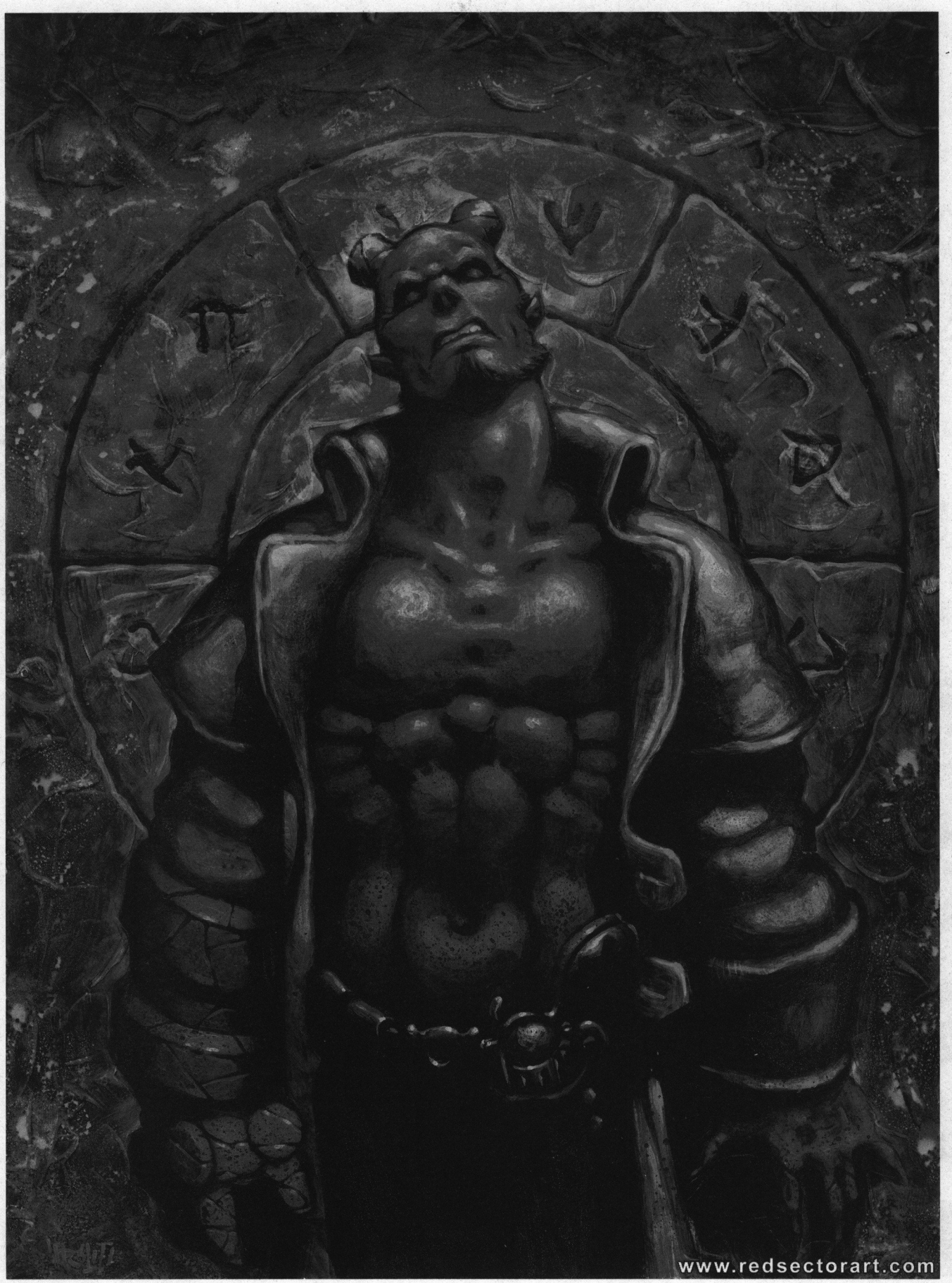


Dusty Abell

KELLY GOODINE

10th Anniversary of Hellboy

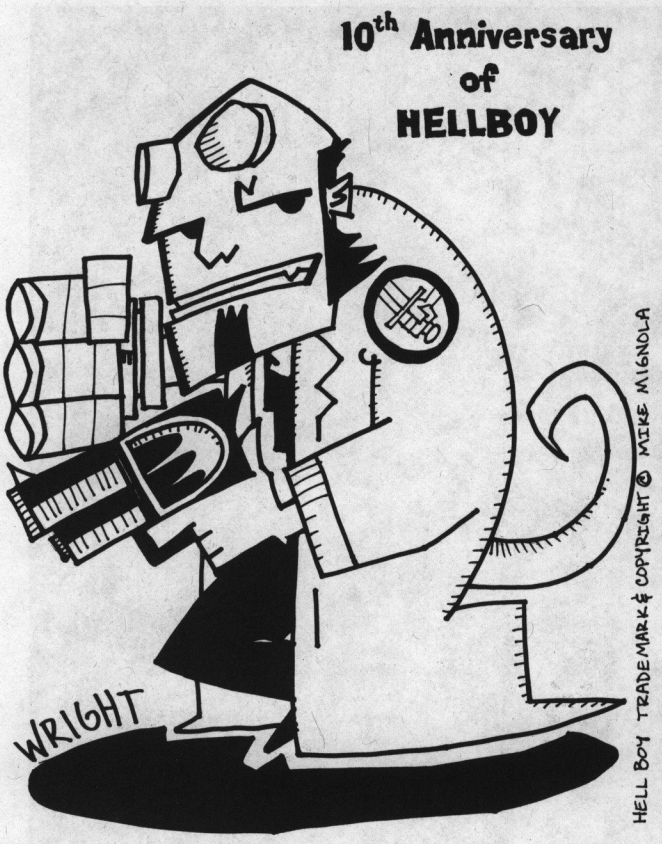
Comic-Con International: San Diego 2004



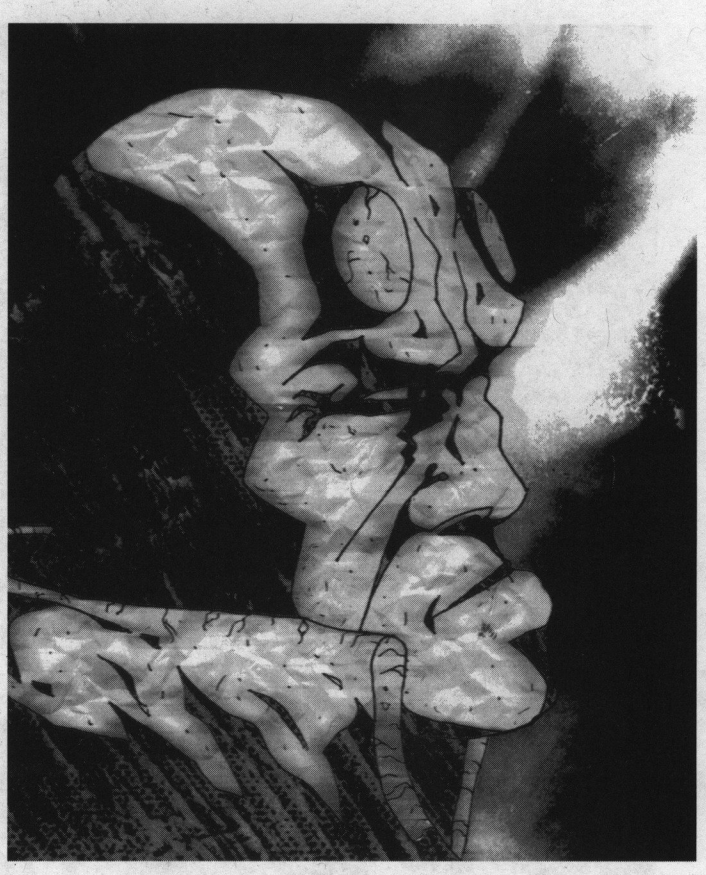
GABRIEL IPPÓLITI

10th Anniversary of Hellboy

Comic-Con International: San Diego 2004



Ken Wright



Joe Hambleton

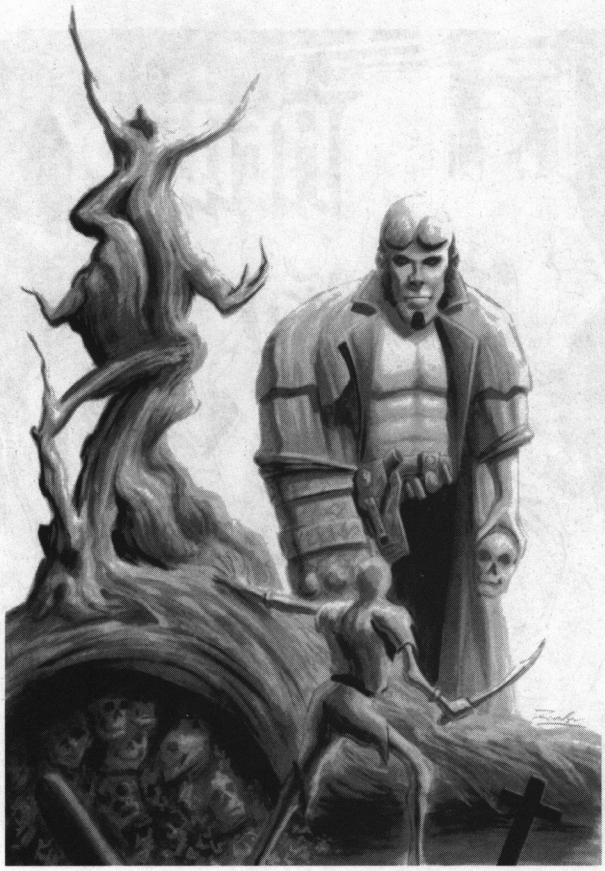
Steve Ott

Adam Guzowski

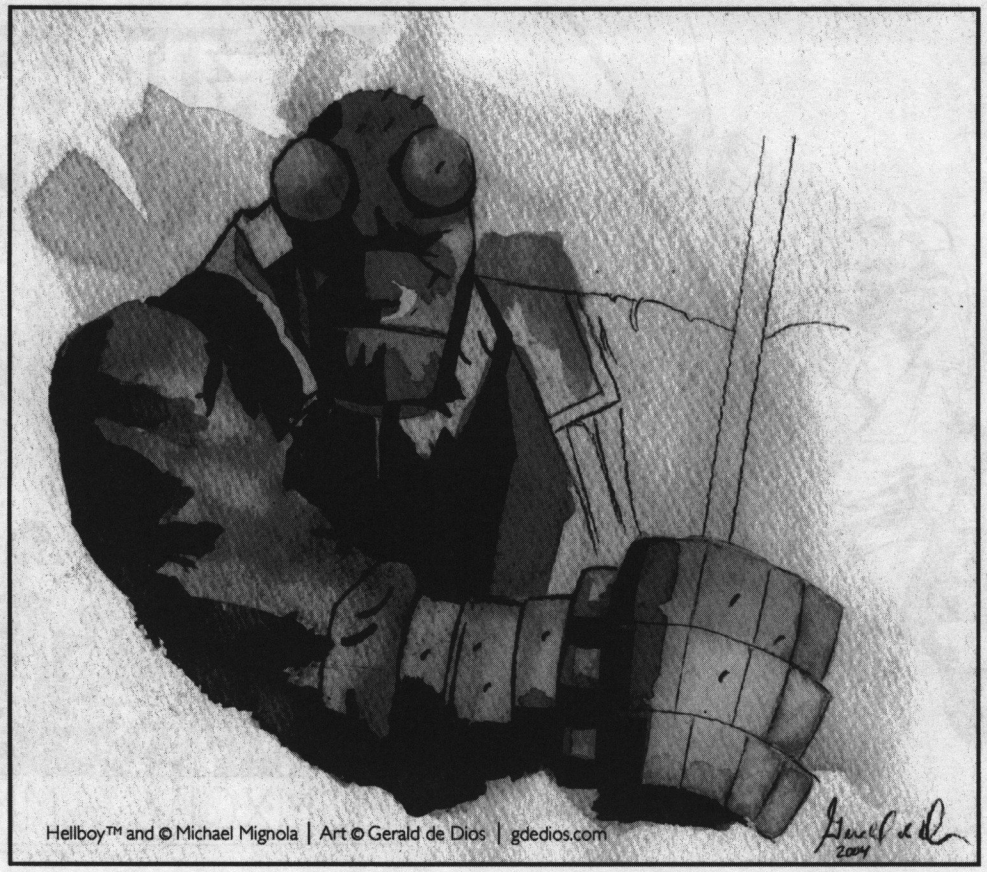
JESUS BARAJAS

ROBERT BAKER

LUKE MILLER



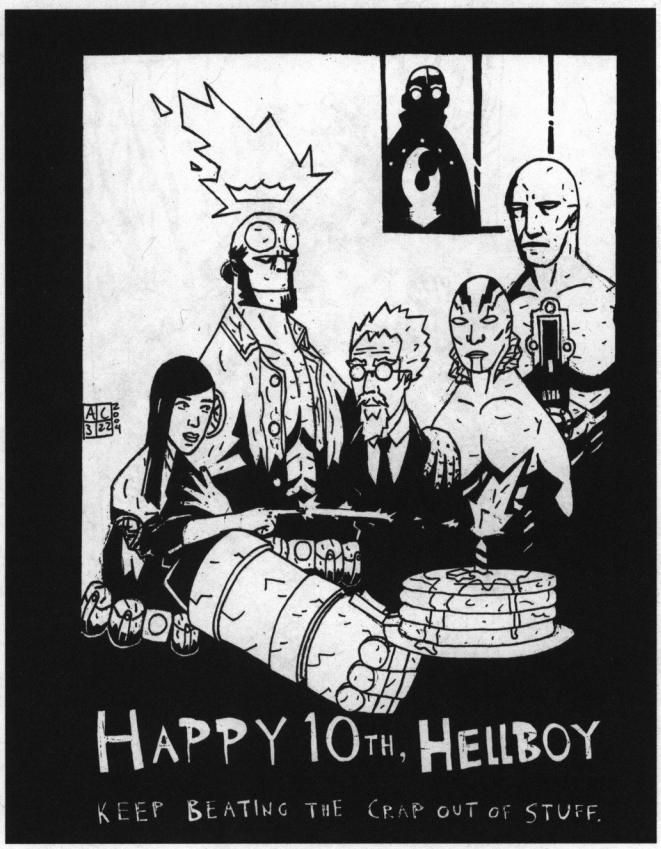
ED ROEDER



GERALD DE DIOS

AXEL MEDELLIN MACHAIN

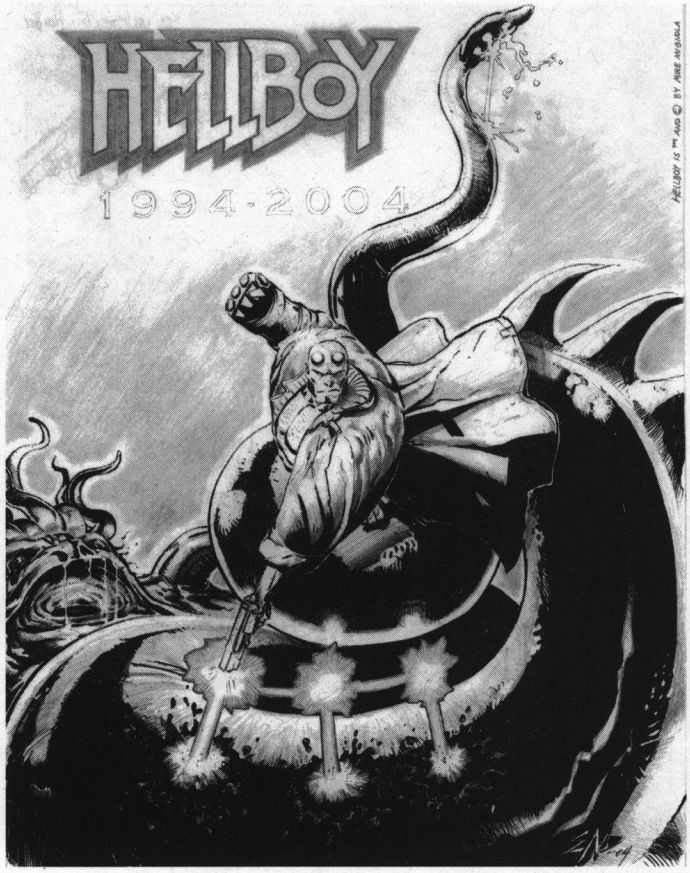
ADRIAN "ANGER" BALDERRAMA



ANDREW COX

VICTOR OLAZABA

CALEY TIBBITTZ



ERIC D. NINACTOWSKI

DON CAMERON

QUINTON HOOVER (PENCILS) & ALLEN FREEMAN (INKS)

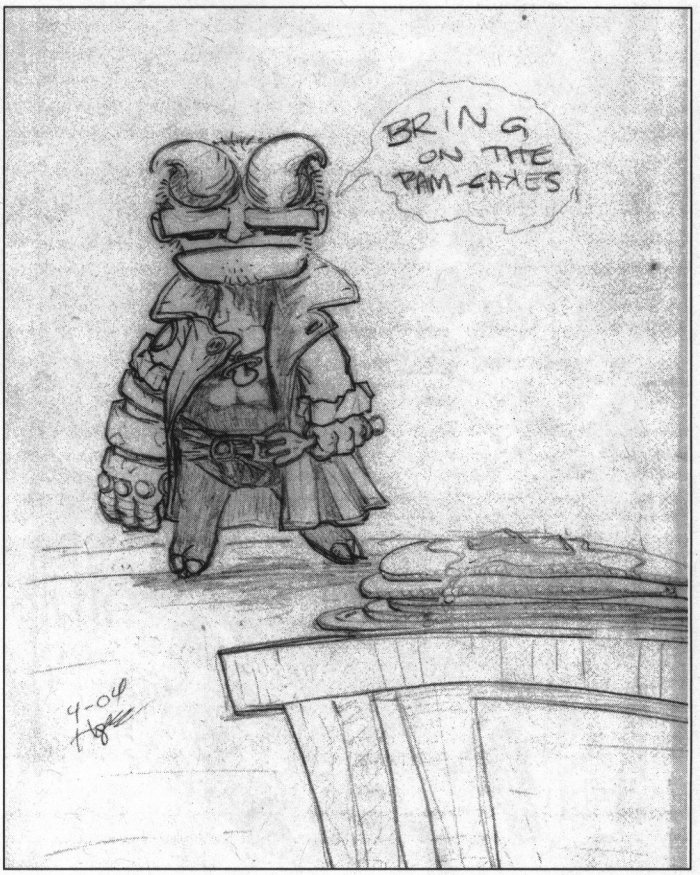
MATT MARTIN

JOHN STINSMAN

SUMAN CHATTERJEE

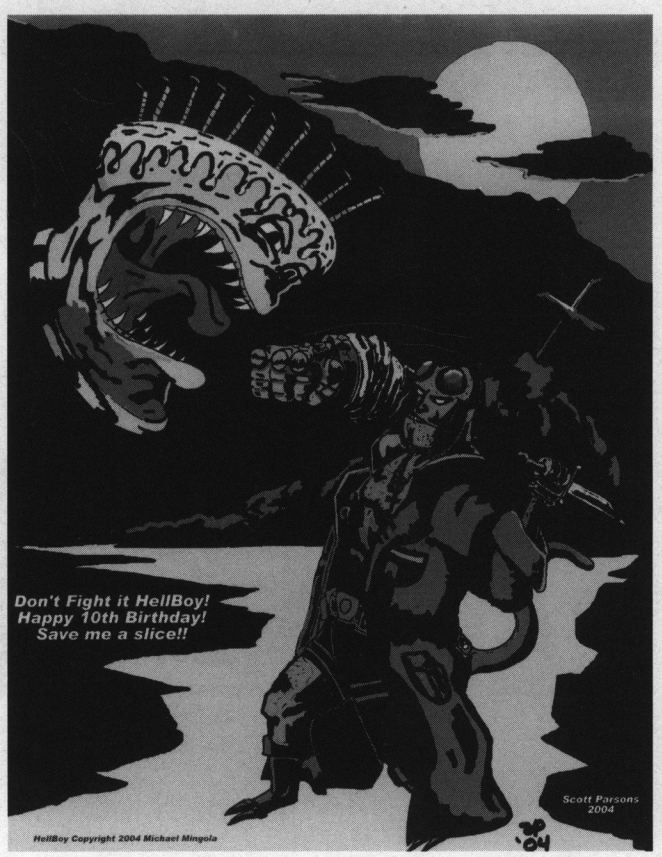
BEN JEDDRIE

BILL KELLY

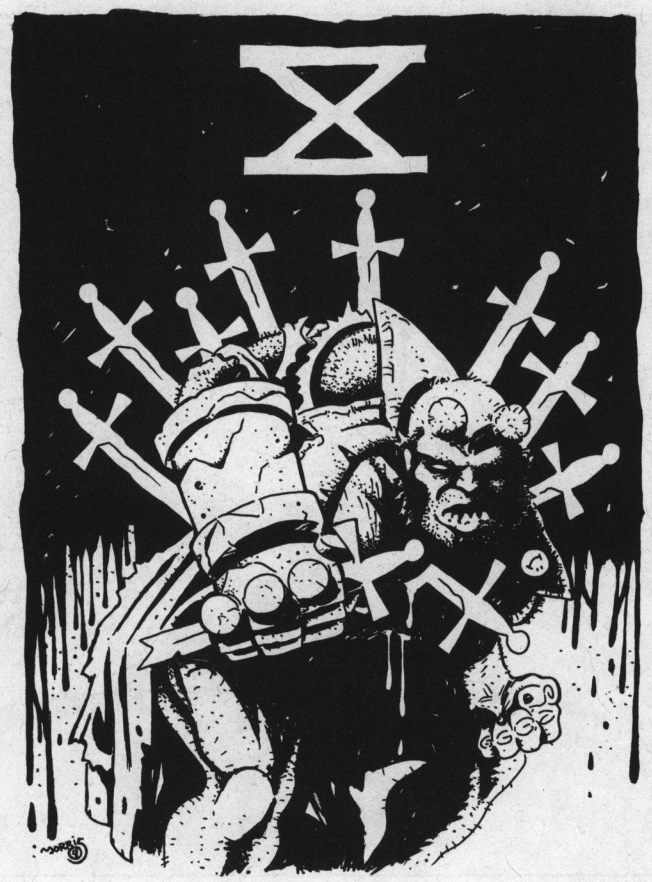


SAN DIEGO COMIC-CON 2004 · 10TH ANNIVERSARY OF HELLBOY · COPYRIGHT © MIKE MIGNOLA · ART: CHAD KERYCHUK

CHAD KERYCHUK



SCOTT PARSONS



TOM MORRIS

BRAD WEST

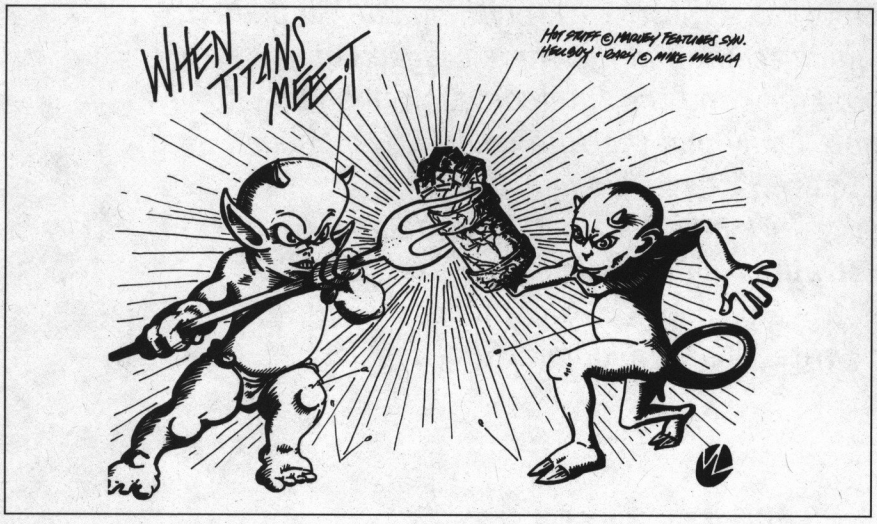
Hellboy in

"The Invitation"

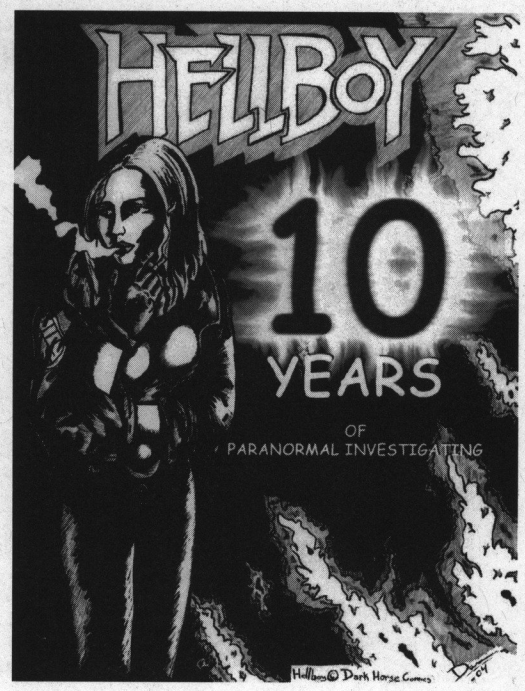
Written by Jacob Smallwood-Garcia (age 11)
Hacked by John Smallwood-Garcia (age questionable)

Jacob Smallwood-Garcia (script) & John Smallwood-Garcia (art)

Christopher



Greg Vander Leun



Amanda Dawn Sanchez

Our Comic Books are Made Using Only the Finest Ingredients.

Stop by Our Booth & Meet Them.

aaron a. (*serenity rose*)
Christopher (*The Ghouly Boys*)
Black Olive (*Outlook: Grim*)
Roman Dirge (*Lenore*)
Jen Feinberg (*Chi* , artist - *Little Scrowlie*)
FSc (*Chimney 25, Zeet;* artist - *Nightmares & Fairy Tales*)
Derek Hunter (*Pirate Club*)
Ken Knudtsen (*My Monkey's Name Is Jennifer*)
Eric Jones (artist - *Little Gloomy, X-Ray Comics*)
Tommy Kovac (*Autumn, Skelebunnies, Stitch*)
Christy Lijewski (*Next Exit*)
Antony Mazzotta (*Bombaby*)
Sean McKeever (writer - *The Waiting Place*)
Todd Meister (writer - *Little Scrowlie*)
Scott Mills (*Seamonsters and Superheroes*)
Chris Reilly (writer - *The Comical Tragedy of Punch and Judy, Punch and Judy: A Grand Guignol*)
Andy Ristaino (*The Babysitter, Life of a Fetus*)
Scott Saavedra (*Comic Book Heaven, Dr. Radium*)
J. Marc Schmidt (*Egg Story*)
Crab Scrambly (*The 13th of Never* , artist - *Everything Can Be Beaten*)
Rikki Simons (*Ranklechick and His Three Legged Cat*)
Ian Smith (writer - *Oddjob, Emily and the Intergalactic Lemonade Stand*)
Tyson Smith (artist - *Oddjob, Emily and the Intergalactic Lemonade Stand*)
Harley Sparx (artist - *GloomCookie*)
Tavisha (*Ranklechick and His Three Legged Cat*)
Ben Towle (*Farewell, Georgia*)
Serena Valentino (writer - *GloomCookie, Nightmares & Fairy Tales*)
Landry Walker (writer - *Little Gloomy, X-Ray Comics*)

SLG Publishing

Makers of Fine Printed Goods Since 1986
www.slavelabor.com

Flaming Carrot Comics: 25 Years of Madness

by Joe Pruett

A TIP OF THE HAT TO STEVE DITKO, ONE OF BOB BURDEN'S GOOD FRIENDS AND MAJOR INFLUENCES. BURDEN ADVISES ARTISTS HAVING TROUBLE DRAWING HANDS TO READ A DITKO-DRAWN SPIDER-MAN STORY BEFORE GOING TO BED, BUT JUST "READ" THE HANDS. PAY NO ATTENTION TO THE WORDS OR THE OR THE REST OF THE PICTURES. © 2004 BOB BURDEN

Can you believe it? 2004 marks the 25th anniversary of the first appearance of Bob Burden's Flaming Carrot in *Visions* #1. The art was crude, the story was raw . . . but there was a strange, primitive energy on those pages that continues to this day, 25 years later.

When Flaming Carrot made his first appearance in his own magazine a couple of years later, circa 1981, with the magazine-sized, *Flaming Carrot* #1, it was obvious that Bob Burden was a creator who was going places—even if it was a padded ride to the state mental institution.

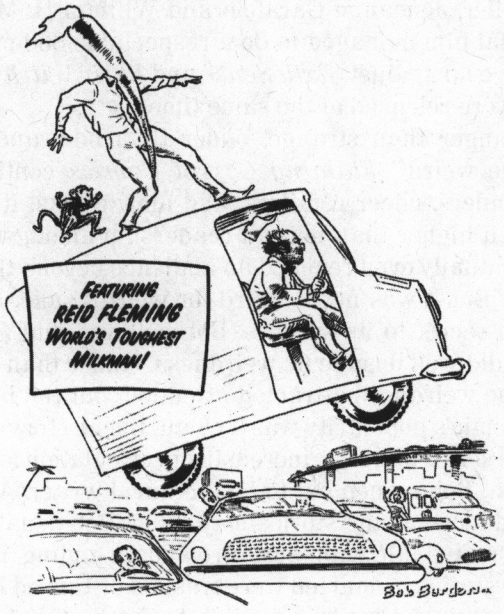
Hypnotic, inventive, cutting edge, and often downright ridiculous, Bob's legendary series documented the dubious hero's erratic wandering, as the Carrot brawled, philandered, and wisecracked his way across the surreal landscape of the imaginary, rust-belt milltown of Palookaville. At the time, the second-string, blue-collar crimefighter was like nothing else out there. The flame-topped superhero was tough as nails, was prone to outrageous violence, and often smoked a bubble pipe.

Coming out of left field, Flaming Carrot blind-sided a perplexed comic fandom with one of the strangest creations ever to grace pulp newsprint.

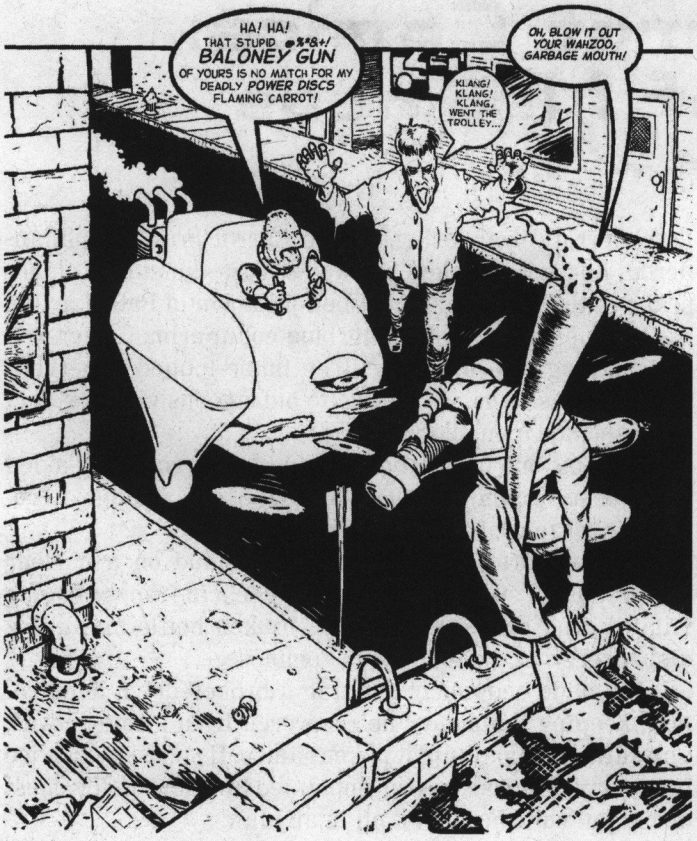
The upstart superhero hopped around on a nuclear powered pogo stick, threw banana peels in front of fleeing villains, and armed only with a broken bottle and a Pez dispenser went toe to toe with zombies.

He made ends meet running a broken-down laundromat, keeping the money he recovered from crime scenes, and sitting in on all-night poker games. He often got advice from a mysterious speaker implanted by aliens in his chest one night while he slept it off in an alley.

The world's first, and thus far only, surrealist superhero was initially created and published as a lark, a bit of whimsical fun unleashed upon a comic fandom that was just beginning to take itself—and it's art form—seriously. But within a few years, a very open minded comic world began to zero in on the Carrot, as *Cerebus* publishers Dave Sim and Deni Loubert picked it up to publish as a regular series. Moving on to Dark Horse in 1988, after catching the shrewd eye of Mike Richardson, Flaming Carrot evolved



UNUSED COVER ART FOR LAST YEAR'S CROSS-OVER WITH REID FLEMING, WORLD'S TOUGHEST MILKMAN. © 2004 BOB BURDEN & © 2004 DAVID BOSWELL



FLAMING CARROT RETURNS! COVER ART TO THE UPCOMING *FLAMING CARROT* #33. F.C. ENCOUNTERS GARBAGE MOUTH AND A SINGING ZOMBIE WHO, ALONG WITH PIGMIES, ARE CONSTRUCTING A GIANT EAR IN THE WOODS OUTSIDE OF TOWN. © 2004 BOB BURDEN

into a cottage industry with T-shirts, action figures, and most recently a limited-edition statue.

As an early pioneer in the comic book direct market, Bob's career has spanned the decades, reaching a highwater mark with the cult-classic movie *Mystery Men* (featuring characters from *Flaming Carrot Comics*). Starring Ben Stiller, Jeneanne Garafolo and William H. Macy, the Universal film managed to do a respectable $30 million in box office up against *Sixth Sense* and *Blair Witch Project,* which were released at the same time.

Stranger than strange, odder than odd, and "weird unto the weird," *Flaming Carrot Comics* continued to wow readers, cheer retailers, and amaze pets. It seemed to have a higher than normal readership amongst women and eventually even reached an audience beyond the comic market. But it was never weird for weird's sake, and that was the secret to its success. Bob believes that *Flaming Carrot* did well despite its weirdness, rather than because of it. The weirdness attracted attention, but the backbone of the comic's popularity was a clean, linear story.

The series had legs, increasing in circulation for its ten-year run. Bob turned out to be a natural writer. As effortless and loose as the stories may seem, Bob usually delivered a crafted tale with structure and an ending. Probably half the stories he started were trashed or turned into subplots for lack of a bang-up ending. As I've heard him advise younger talents too many times to count, "A picture's worth a thousand words, but a good ending's worth a million!"

Over the years, I have learned a lot while hanging out with Bob and working together. The man who brought you canned tornadoes, road hogs from outer space and giant spiders with diapers on can also be a shrewd, perceptive businessman, and even strangely profound at times.

Defying classification, *Flaming Carrot* existed at the point where the extremes meet. "Everything is circular, not linear," Bob explained 15 years ago, as we sat one drunken night in Atlanta's notorious Clairmont Lounge, at a wobbly table that was sticky from the night's spilled drinks and scarred with years of cigarette burns.

"There is no left or right, no end or beginning: it's all a circle." Was this one of the universe's darkest secrets and greatest illusions? It sounded profound, and at the same time as specious and made-up-on-the-spot as what I'd heard him tell a girl earlier that night about the tiny, airborne spiders that lived and bred in the clouds, never touching the ground unless blown down in a storm.

In time I learned that both things were true.

For me, *Flaming Carrot* manages to somehow be—all at the same time—sacred and profane, profound and simple, ridiculous and beautiful. I think *Flaming Carrot*

A PAGE FROM THE UPCOMING *FLAMING CARROT* #33.
© 2004 BOB BURDEN

exists at the point in the circle where Ed Wood and Orson Welles meet, where nuclear physicist Richard Feynman and the Three Stooges have tea, where Shakespeare and the Barbi Twins get it on.

If you put a gun to my head and told me to tell you what the deeper, inner meaning of the Flaming Carrot phenomenon is, I'd probably come up blank. There is some strange, savage message of genius buried there in all the mess, I'm sure of it. You can feel it. But I don't think even Bob knows for sure. All I can say for with certainty is that I know it when I see it.

Like it or not, Flaming Carrot is with us, now again, like "a hurricane in a taffy store," climbing walls with toilet plungers, playing bagpipes for strippers in the midafternoon lull, and abruptly yelling "Ut!" on a crowded street for no reason.

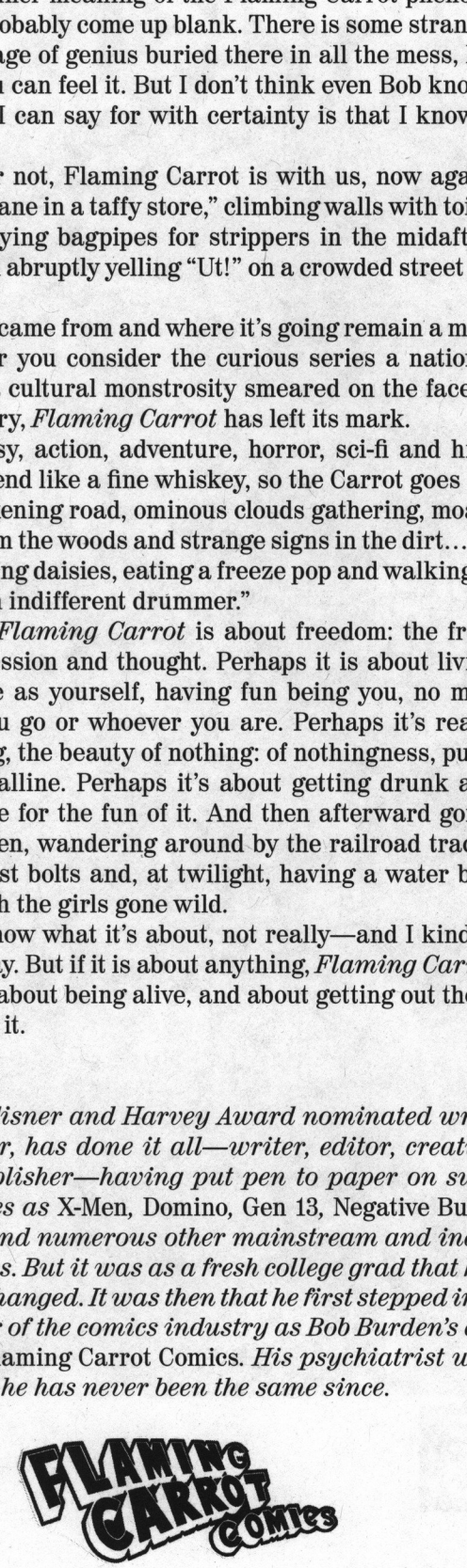
Where it came from and where it's going remain a mystery. Whether you consider the curious series a national treasure or a cultural monstrosity smeared on the face of literary history, *Flaming Carrot* has left its mark.

As fantasy, action, adventure, horror, sci-fi and high weirdness blend like a fine whiskey, so the Carrot goes on, "down a darkening road, ominous clouds gathering, moaning howls from the woods and strange signs in the dirt... on he goes, picking daisies, eating a freeze pop and walking to the beat of an indifferent drummer."

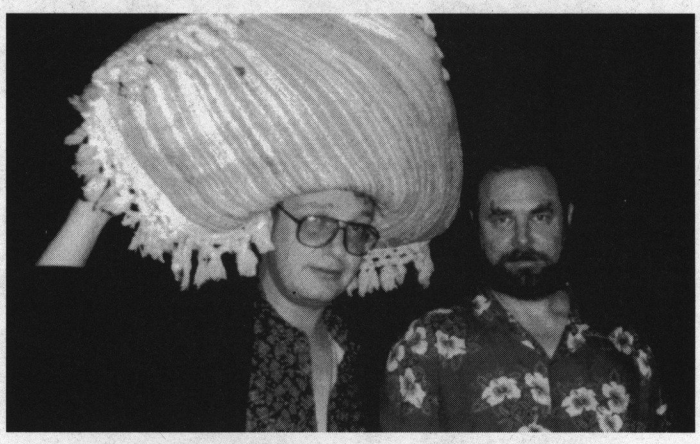
Perhaps *Flaming Carrot* is about freedom: the freedom of expression and thought. Perhaps it is about living your own life as yourself, having fun being you, no matter where you go or whoever you are. Perhaps it's really about nothing, the beauty of nothing: of nothingness, pure, simple, crystalline. Perhaps it's about getting drunk and fighting crime for the fun of it. And then afterward going to Dairy Queen, wandering around by the railroad tracks picking up lost bolts and, at twilight, having a water balloon fight with the girls gone wild.

I don't know what it's about, not really—and I kind of like it that way. But if it is about anything, *Flaming Carrot* is about fun, about being alive, and about getting out there and going for it.

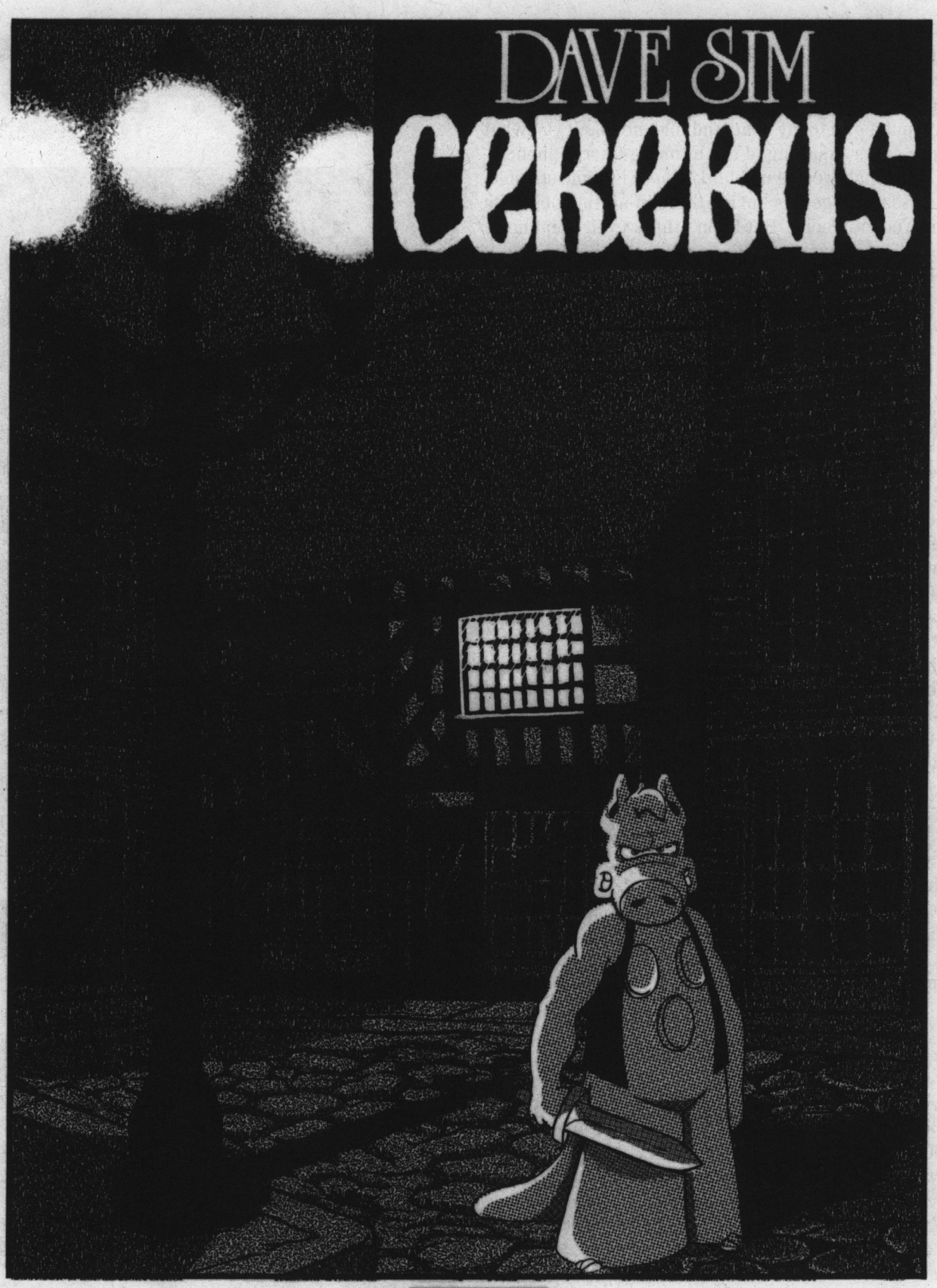
Joe Pruett, Eisner and Harvey Award nominated writer and editor, has done it all—writer, editor, creative director, publisher—having put pen to paper on such popular titles as X-Men, Domino, Gen 13, Negative Burn, Dusty Star, *and numerous other mainstream and independent titles. But it was as a fresh college grad that his life forever changed. It was then that he first stepped into the backdoor of the comics industry as Bob Burden's assistant on* Flaming Carrot Comics. *His psychiatrist will tell you that he has never been the same since.*



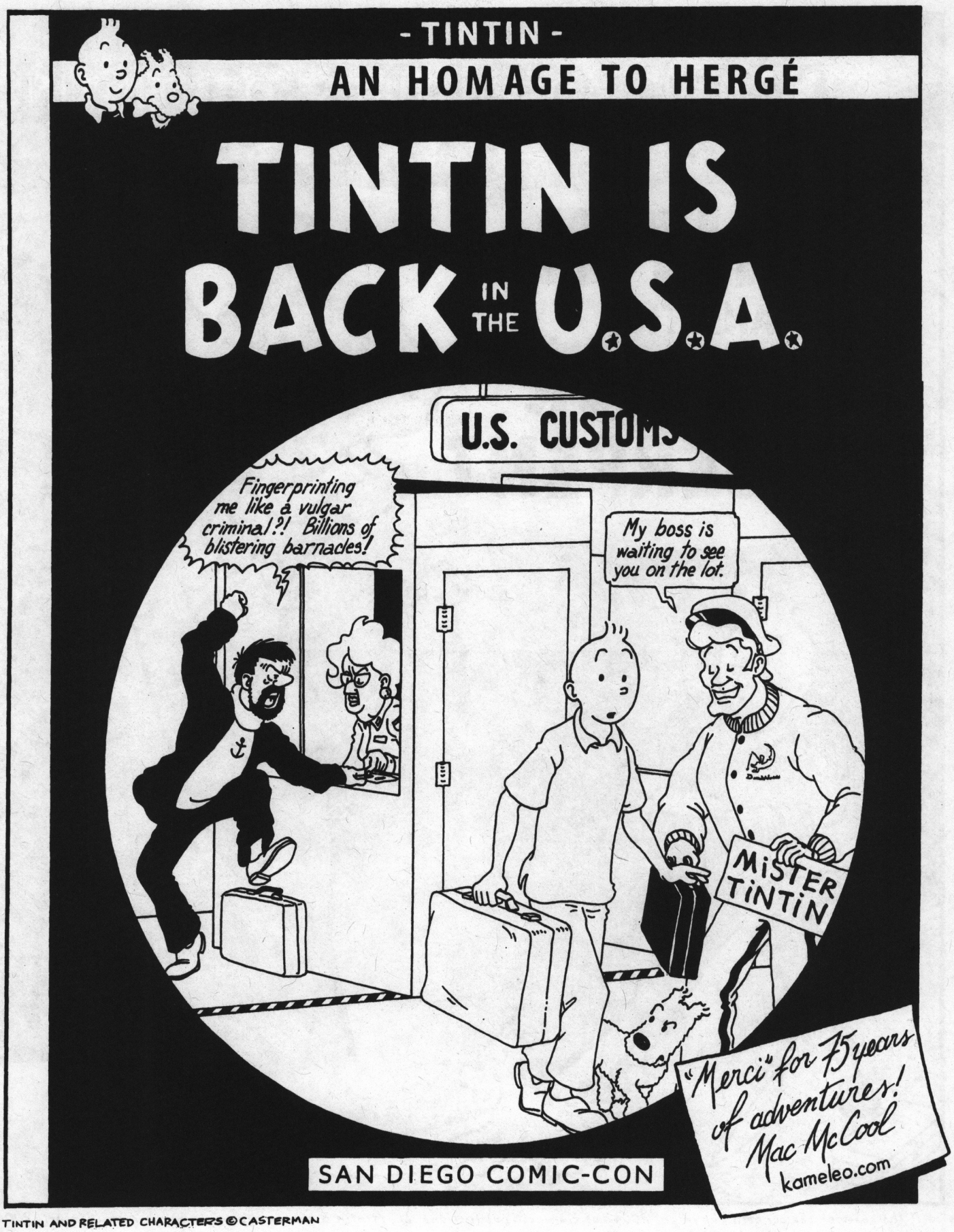
A Bob Burden Photo Parade

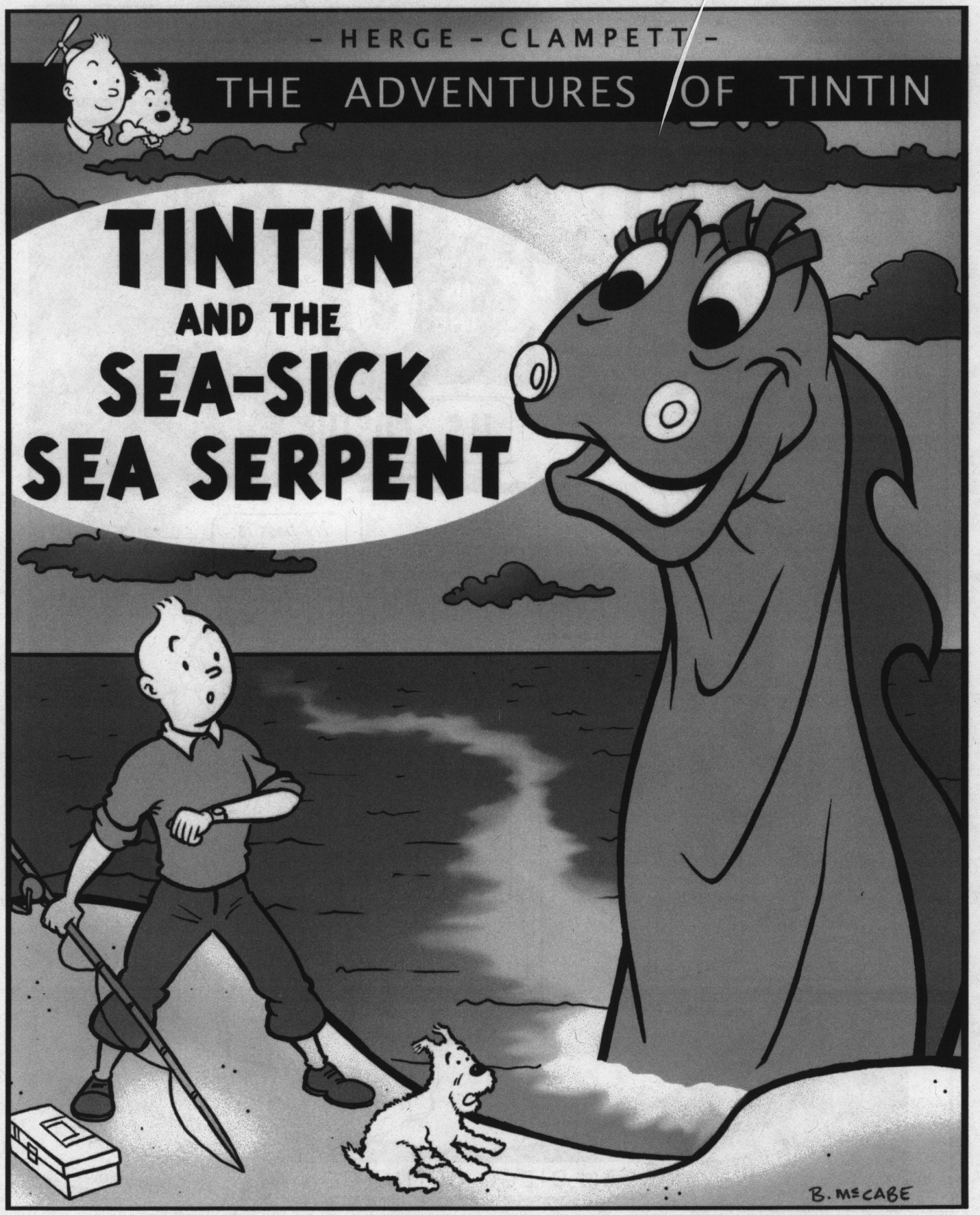


FROM TOP TO BOTTOM: BOB IN THE PROP WAGON FOR *THE MYSTERY MEN* WITH DAVE STEVENS AND VIVIAN SARGENT. BOB AT A COMIC-CON PARTY WITH MIKE KALUTA (BOB IS THE ONE WEARING AN IMPROVISED HAT). ALSO SEEN AT A COMIC-CON PARTY: BOB HAS A SERIOUS CONVERSATION WITH AN EYEBALL.



JOE GABBARD & ROBERT ALLEN DUENAS (TONES)


- TINTIN -
AN HOMAGE TO HERGÉ
TINTIN IS BACK IN THE U.S.A.
U.S. CUSTOMS
Fingerprinting me like a vulgar criminal?! Billions of blistering barnacles!
My boss is waiting to see you on the lot.
MISTER TINTIN
"Merci" for 75 years of adventures!
Mac McCool
kameleo.com
SAN DIEGO COMIC-CON
TINTIN AND RELATED CHARACTERS © CASTERMAN



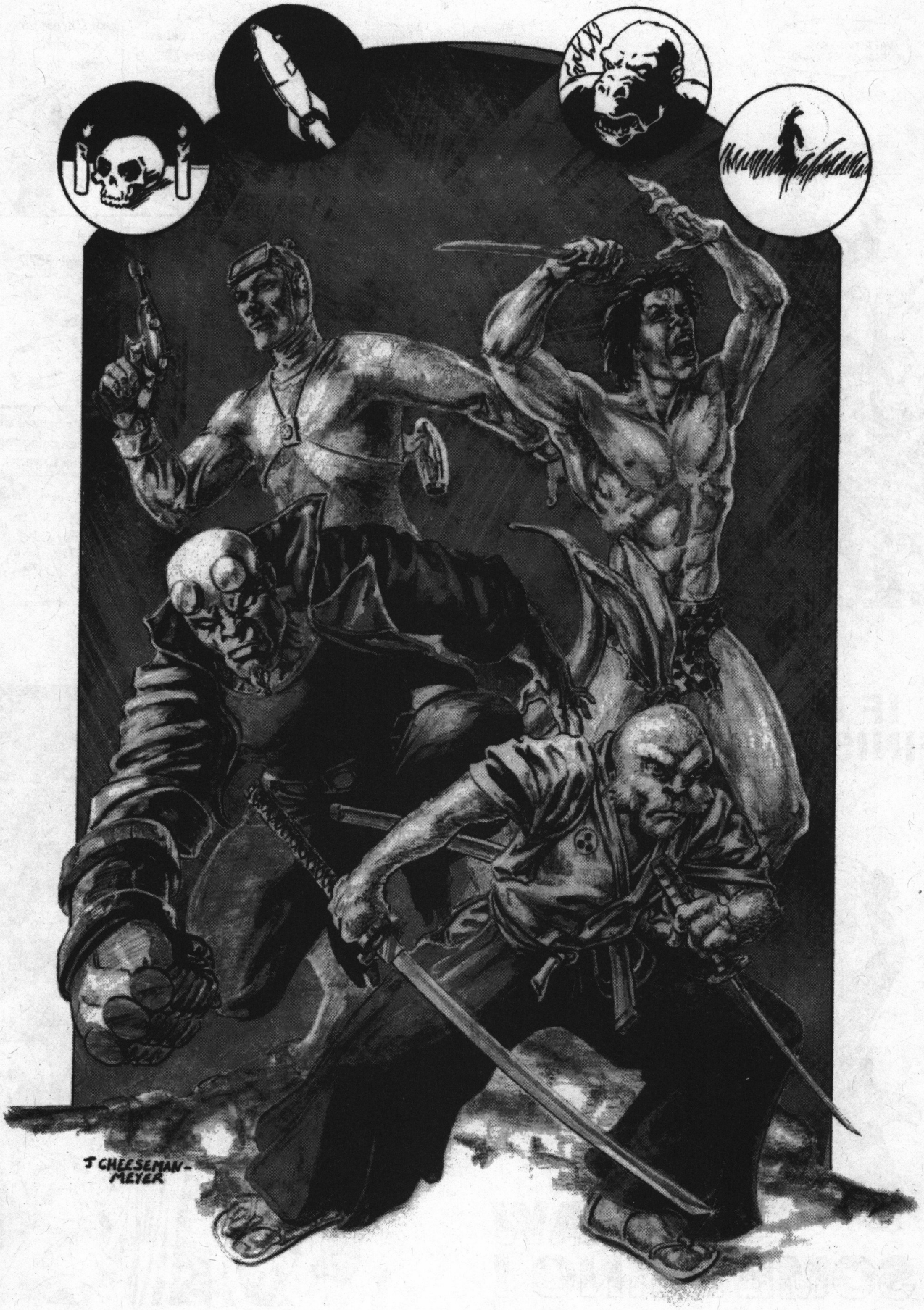
cecil the sea-sick sea serpent copyright 2004 bob clampett productions, LLC/tintin & snowy copyright herge / moulinsart, 2004

BRIAN MCCABE

Before Lara Croft & Martha Washington, there was...
HEARTBREAKERS™
1893
Honoring 15 years of
the pioneering sci-fi series
2004
San Diego Comic-Con
HEARTBREAKERS ©1989, 2004 Paul Guinan & Anina Bennett www.BigRedHair.com

Patrick Rabbit & friends are in Belgium...
HAPPY ANNIVERSARY TINTIN!
GELUKKIGE VERJAARDAG KUIFJE!
BON ANNIVERSAIRE TINTIN!
PATRICK, WHY IS THE WINGED TIGER PULLING YOU AND FRANK ON A GIANT PLATE?
SINCE FRENCH FRIES WERE INVENTED IN BELGIUM AND SO WAS TINTIN, I MADE A COOL FRENCH FRY CAKE FOR HIS 75TH BIRTHDAY!
PATRICK RABBIT & FRIENDS ©2004 PHIL YEH
TINTIN & friends ©2004 Hergé
HI, RACHEL!
DID YOU KNOW THAT TINTIN WAS CREATED BY THE BELGIAN ARTIST GEORGES RÉMI, BETTER KNOWN AS HERGÉ, IN 1929! TINTIN IS 75 THIS YEAR! THAT'S ALMOST AS OLD AS YOU ARE, CAZCO.
SLOW DOWN, MARIA. I'M NOT UP THERE QUITE YET.
TINTIN
Pour Hergé avec ♡.
merci Lieve
Jdy 2004

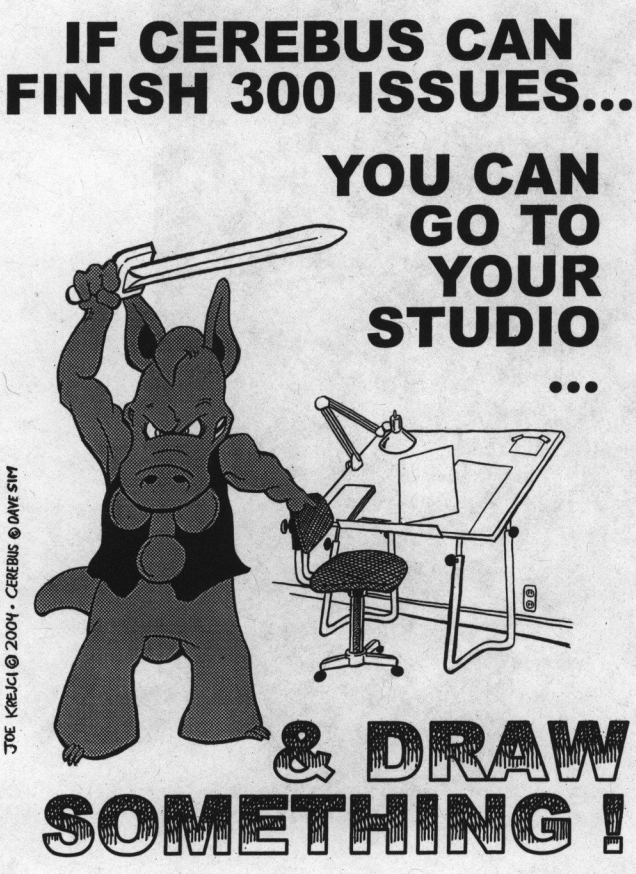
PHIL YEH



Jason Cheeseman-Meyer

DAVID H. RANGEL

ROBERT W. ZAILO

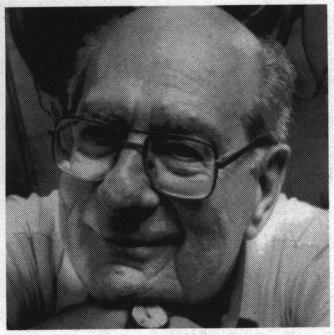


JOSEPH KREJCI

OZZY LONGORIA

In Memoriam

Compiled by Scott Saavedra



Julius Schwartz
(1915-2004)
He was, along with Stan Lee, the most influential comic book editor of the industry's Silver Age. In fact, it was the Schwartz-edited revival, utilizing artists Carmine Infantino, Joe Giella, and writer Robert Kanigher, of the 40s super hero The Flash that is often credited as sparking the comic book Silver Age in 1956. At the very least it showed that heroes could, after a considerable slump, sell comics again. Schwartz oversaw other character revamps as well, including Batman's more serious "New Look" in the 60s. Prior to becoming a comic book editor Schwartz was an early science fiction fan and, along with Mort Weisinger (later to be a legendary editor of DC's Superman titles), formed the first literary agency devoted to s-f and fantasy. Noted clients included H.P. Lovecraft and a young Ray Bradbury. Schwartz also helped nurture early comic book fandom via letter pages allowing previously disconnected fans to contact each other. He gave away original art to thoughtful letter writers and supported fanzines (Schwartz created one of the earliest science fiction fanzines). In later years, he was a welcome and frequent presence at Comic-Con.

Jack Bradbury
(1914-2004)
Disney and Warner Brothers animator who left the field in 1947 to draw for children's books and comic books. He is very fondly recalled for his expertise in capturing the look and spirit of Disney characters in countless Dell and Gold Key comic book stories. In addition to his long association with Western publishing Bradbury's work appeared in *Ha-Ha*, *Giggle*, and *Coo Coo*.

Gill Fox (1915-2004)
Gilbert T. Fox enjoyed a varied artistic career that began in 1936 at the Max Fleischer Cartoon Studio. Fox soon moved into the burgeoning comic book business producing art for DC and the Harry "A" Chesler shop before becoming an editor and cover artist for Quality Comics. He assisted Will Eisner on *The Spirit* and Dik Browne on *Hi and Lois*. His own syndicated panel, *Side Glances*, ran for some 25 years. Other work included advertising illustrations now often seen in vintage clip art collections and political cartoons that were twice nominated for Pulitzer Prizes.

Warren Kremer
(1921-2003)
During his 35 years working for Harvey Comics Kremer established himself as one of the most prolific artists in the field. When Harvey stopped production in the 80s he contributed to Marvel Comics' kid-centric Star Comics imprint.

Don Lawrence
(1928-2003)
Influential and popular British artist most noted for his work on *The Trigan Empire* and the long-running series *Storm*.

William Steig
(1907-2003)
Productive and popular cartoonist whose work was published by *The New Yorker* for over 70 years. Steig began writing children's books late in life. His best known effort is *Shrek!* which was recently turned into a hit animated film and sequel.

George Woodbridge
(1930-2004)
Long-time *Mad* magazine artist who drew the classic "43-Man Squamish" for the publication in 1965. Woodbridge also had a dual career as a highly regarded illustrator of military history. He was scheduled to be a Special Guest of Comic-Con in 2002 but sadly was unable to attend.

William Woolfolk
(1917-2003)
Prolific comic book writer of the 40s and 50s who created Captain Marvel's oft-used exclamation "Holy Moley." After leaving comics Woolfolk wrote several books and received two Emmy nominations for his scripts for *The Defenders*. Woolfolk was a Special Guest of Comic-Con in 2002.

Kate Worley
(1958-2004)
Writer of the highly regarded *Omaha the Cat Dancer*. Worley, along with *Omaha* artist and creator Reed Waller, produced a rare beast: an adult adult comic. Worley also wrote for Tekno Comix and Disney Comics. Recently, Worley and Waller announced that they were resuming their collaboration on *Omaha*. The unfinished project is expected to be completed by Worley's husband, writer James Vance (working from her notes), and Waller.

Pete Alvarado
(1920-2004)
Background and storyboard artist for a number of cartoon studios including Warner Brothers and a prolific cartoonist for Dell and Gold Key's funny animal comic books.

Alain Bignon (1947-2003)
Cartoonist whose work appeared in numerous French comics publications including *Circus* and *Pilote*.

Derek Birnage
Editor of the British comic *Tiger* and early writer of Roy of the Rovers.

Robert C. Bruce
(1917-2003)
Warner Brothers cartoon voice actor from the 30s-50s.

Marc Brueland
(1973-2003)
Animator and small press comic book creator who co-founded the independent comic book company Invincible Studios.

Guido Crepax
(1933-2003)
Popular Italian artist and creator of *Valentina* remembered

also for his adaptations of erotic literature.

Danny Dark (1925-2004)
Announcer and voice actor best remembered as Superman on *Super Friends.*

Bob Deschamps (1928-2004)
Artist for Timely in the 40s working on such titles as *Millie the Model* and *Nellie the Nurse.*

Martin F. Emond (1970-2004)
Artist noted for *White Trash* (Tundra).

Stanley Franklin
Long-time cartoonist for the British tabloid *The Sun.*

Herb Gardner (1934-2003)
Playwright (*A Thousand Clowns*) and creator of the syndicated strip *The Nebbishes.*

Edwin "Ted" Gillette
Creator of the Syncro-Vox, a device that placed human lips over cartoon character's faces and used to memorable effect on the *Clutch Cargo* series.

Robert P. Gregory (1921-2003)
Writer and artist of Disney characters for Dell and Gold Key comics and father of *Naughty Bits* cartoonist Roberta Gregory.

Rufus A. "Ray" Gotto (1918-2003)
Creator of the sports-themed comic strips *Ozark Ike* and *Cotton Woods* and designer of New York Mets logo.

Harry Holt (1911-2004)
Disney animator and designer/sculptor of characters for Walt Disney World rides and attractions.

Rudy Lapick (1926-2004)
Inker noted for his long stint at Archie Publications.

Larry (1927-2003)
Popular British cartoonist born Terence Parkes best known by his pen name "Larry."

Katherine (Selbert) Lawrence
Writer for a number of animated series including *X-Men: Evolution* and *ReBoot.*

Joanna Lee (1931-2003)
Actress (*Plan 9 from Outer Space*) and possibly first female writer of animation (*Flintstones*).

Imogene Lynn (1922-2003)
Studio singer heard in classic Tex Avery cartoons as Red Hot Riding Hood.

Sidney Miller (1916-2004)
Cartoon voice actor and director of the original *Mickey Mouse Club.*

Pete Morisi (1928-2003)
Retired NYPD police officer and comic book artist (aka "P.A.M.") best remembered for his Charlton series *Peter Cannon, Thunderbolt.*

Jay Morton (1911-2003)
Max Fleischer Cartoon Studio writer who created the famous Superman cartoon introduction that begins "Faster than a speeding bullet!" and inventor of the attached tab now found on soda cans.

Carrie Nodell
Wife and oft-seen convention companion of Green Lantern co-creator Mart Nodell.

William D. Oakley (1964-2004)
Letterer for DC Comics.

Tony Pope (1947-2004)
Voice actor for film (*Who Framed Roger Rabbit?*) and television (*The Transformers*).

P. Ravindran
Long-time cartoonist for *Times of India*, *The Hindu*, and other publications.

Horacio Saavedra
Argentine cartoonist whose work appeared in *Looney Tunes* and *Talespin* comics.

John P. Saunders
Writer of *Mary Worth* and *Steve Roper*, both comic strips previously written by his father, Allen Saunders.

Dave Schreiner (1946-2003)
Editor for Kitchen Sink Press and, more recently, Will Eisner.

Martin Sheridan (1914-2003)
Journalist and author, in 1942, of *Comics and Their Creators.*

James Simpkins (1910-2004)
Creator of the popular Canadian cartoon character Jasper the bear.

Penny Singleton (1908-2003)
Actress noted for bringing comic strip character Blondie to life on radio and in numerous movies and as the original voice of Jane Jetson on *The Jetsons.*

Kell Ståhl
Editor of the Swedish edition of *Mad* magazine.

Gordon Stowell (1928-2003)
British illustrator and cartoonist whose work appeared in *Punch* and other publications.

Hermes Tadeu
Incredible Hulk colorist.

John Tartaglione (1921-2003)
Artist of Marvel's *The Life of Pope John Paul II*, one of the best-selling comics ever, and, most recently, inker on the *Spider-Man* syndicated comic strip.

Norman Thelwell (1923-2004)
For some 25 years a cartoonist and cover artist for *Punch.*

Les Tremayne (1913-2003)
Radio, film, and television actor fondly recalled for his role as Mentor on the Saturday morning *Shazam!* Series.

Bob Unger (1939-2003)
Gag-writer for brother Jim Unger's syndicated comic panel, *Herman.*

Harold Von Braunhut (1926-2003)
Controversial creator of the Amazing Sea Monkeys and X-Ray Specs, once sold via classic ubiquitous comic book ads.

Art Wetherell
British artist who produced work for Marvel UK, Dark Horse, and Eros.

Ron Williams
Political cartoonist for the *Washington Blade* and other gay weekly newspapers.

Jiffrey Yunoos
Popular Sri Lankan cartoonist.

Material for this section came from many sources but special mention (and thanks) must go to Mark Evanier (www.newsfromme.com) and Dirk Deppy of the late, lamented iJournalista! for their efforts to remember those who are no longer with us.

STAR WARS BATTLEFRONT™

COMING
SEPTEMBER 21, 2004

ENGAGE IN CLASSIC
STAR WARS BATTLES LIKE NEVER BEFORE!

TEEN
T
CONTENT RATED BY
ESRB

WWW.SWBATTLEFRONT.COM

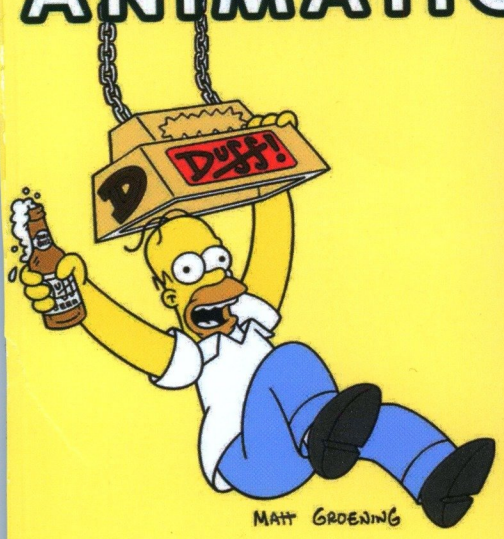
WWW.LUCASARTS.COM

LUCAS Arts

LucasArts and the LucasArts logo are registered trademarks of Lucasfilm Ltd. *Star Wars Battlefront* is a trademark of Lucasfilm Entertainment Company Ltd.
© 2004 Lucasfilm Entertainment Company Ltd. or Lucasfilm Ltd. & ® or TM as indicated. All rights reserved.

SHOP THE WONDERFUL WORLD OF ANIMATION

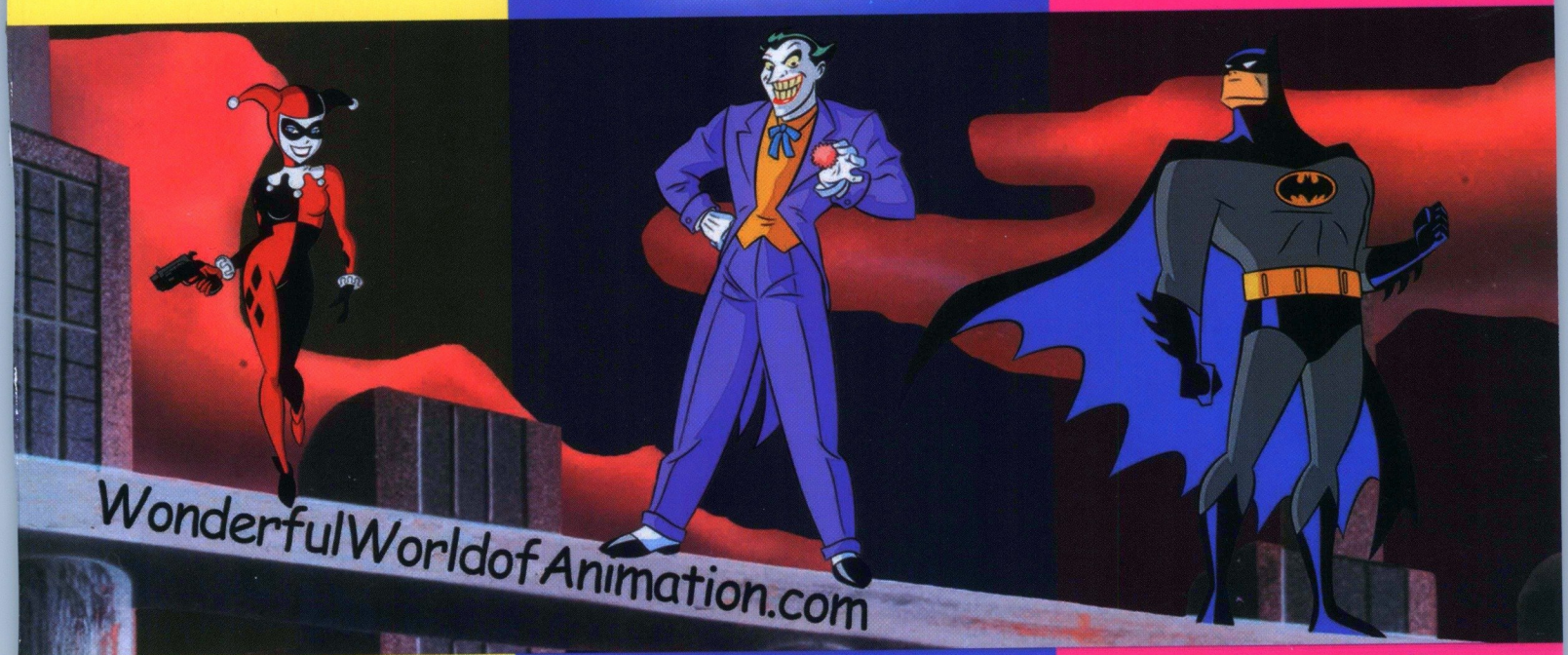
ANIMATION ART AT ITS FINEST



Wonderful World of Animation

WWA

gallery



WWA is a premiere, award-winning gallery showcasing art from:

20th CENTURY FOX STUDIO ART

THE SIMPSONS™

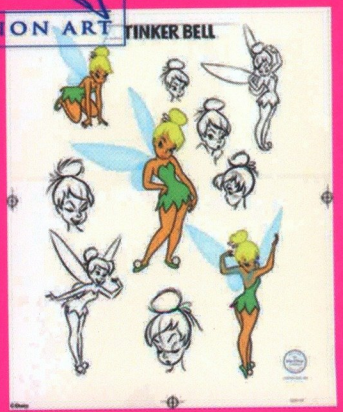
LOONEY TUNES™

DC

Hanna-Barbera

and many more...

Walt Disney ANIMATION ART



"Pixie Posies" Sericel
Edition Size 3500
© Disney

WWA is an independent gallery authorized to sell Walt Disney Animated Art

THE SIMPSONS ™ & © 2004 Twentieth Century Fox Film Corp.
All Rights Reserved

LOONEY TUNES: TM & © Warner Bros. Entertainment Inc.
DC COMICS: TM & © DC Comics.
(s04)

HANNA-BARBERA: TM & © Hanna-Barbera.

9523 Culver Boulevard · Culver City, CA 90230 · T: (310) 623-1833 · WonderfulWorldofAnimation.com